MUPPETS AND MAYHEM

Local filmmakers screen shorts at IndieFest P15

OUT OF THE BATCLOSET

The Dynamic Duo's unspoken desire, unleashed P20

FREAK SHOW

Tofu and whiskey on The Residents tour P18



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"I HAVE A GNARLY VITAMIN D DEFICIENCY." — ALICE, NUDE PROTESTER



What you need to know

WHO'S WATCHING THE COPS WATCHING YOU?

The San Francisco Police Department continues to resist meaningful oversight of its partnership with the FBI's Joint Terrorism Task Force, Chief Greg Suhr released his first annual report about the SFPF and the JTTF -- and it doesn't say much of anything.

Deputy Chief John Loftus presented the report to the Police Commission Jan. 23. He said the department was in "full compliance" with the ordinance and a Suhr general order banning surveillance of law-abiding citizens. That's it; no details on the number of investigations, whether any FBI requests were denied, or other details that the department promised to provide.

Last May, when members of the Coalition for a Safe San Francisco stood with Suhr and sponsoring Supervisor Jane Kim as Mayor Ed Lee signed what they called "historic civil rights legislation" to monitor the cops and the feds, activists cautioned that its value depended entirely on whether the reports would be specific enough to provide meaningful oversight.

"Deputy Chief Loftus' report completely failed to provide the information required to ensure the accountability and transparency required under the Safe San Francisco Civil Rights Ordinance," read a statement issued by the group, which has 79 member organizations. Shur issued a statement saying he's sorry



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NAKED AND ANGRY

Plenty of nakedness at City Hall last week, and plenty of reporters to cover it; in fact, the ratio of cameras to nekkid folk was pretty overwhelming. And our old nudist pal Gypsy Taub became the first person arrested under Sup. Scott Wiener's clothing-not-optional law.

People for the Ethical Treatment of Animals kicked it off with a "bare it, don't wear it" protest Jan. 31 — the last day for legal nudity. PETA people love to take their clothes off to protest the ugly practice of skinning animals, sometimes alive. (Ick. We're not all vegans here, but don't worry, PETA, we only wear fake fur.) The next day, Taub and a crew of practicing nudists showed up to defy the law — and the crowd was not the mass of wrinkly older Caucasian gentlemen with cock rings as the nudists have

popularly been portrayed. The nudies were diverse in gender, representative of many races, and displayed vastly divergent fashion sense. One man who was arrested wore a top hat and mesh penis sling. A woman who quietly told reporters that the police had told her the protesters would receive citations and be back on the streets in an hour had on one purple and one red fishnet stocking, a statement necklace, and a proudly erect rubber cock swinging in front of her.

And the participants came for many reasons. "I have a gnarly vitamin D deficiency," Alice "Wonderland" $(she\ withheld\ her\ last\ name\ so\ that\ people\ wouldn't\ try\ to\ add\ her\ on\ Facebook)\ said\ when\ we\ asked\ why\ she$ and her tits had made it to the protest that day. "If I don't get a lot of sunshine, I get depressed."

At 12:30pm, police arrested Taub, who walked — naked — into history as the first victim of the infamous Wiener Law. | GUARDIAN PHOTO BY CAITLIN DONOHUE

HARVEY MILK AND CESAR CHAVEZ

The issue of renaming San Francisco International Airport after Harvey Milk isn't even formally before the supervisors yet, but it's got the local news media in a bit of a tizzy. The Chron has already run two editorials against the idea, and even the Bay Area Reporter, which serves the LGBT community, is opposing it. The Chron (which, we suspect, wouldn't be so upset if the proposal were "Dianne Feinstein International Airport") says the price tag is too high and there are other more appropriate ways to honor Milk. The B.A.R. says the issue is divisive and "could turn our friends against us.'

Assemblymember Tom Ammiano, who worked with Milk, told us the whole thing reminds him of the time in 1994 when he moved to rename Army Street after Cesar Chavez. "It was like, 'oh we should honor him, but we can't change a name,' Ammiano said. "The same tired bullshit we're hearing now."





WHERE WOULD JESUS PARK?

San Francisco began enforcing Sunday parking meters with all of the zeal the parking control officers could muster last week — nearly 1,800 tickets were written for scofflaws who either forgot that the meters are now running seven days a week or chose to ignore it. The city's going to make a lot of money off this: Between meter revenue and tickets, the Municipal Transit Agency expects to collect millions, which could and should be used to improve Muni service so fewer people will drive — on Sunday or any other day. That, after all, is city policy.

But for some people, Sunday parking will remain free. In fact, they not only avoid parking meters, they don't even have to find a parking place. They just leave their cars in the middle of the street.

For years, San Francisco has turned an official blind eye to Sunday churchgoers who violate the law by double-parking and parking in the medians on streets like Valencia and Guerrero while they're attending religious services. Of course, people who have a different kind of spiritual experience (say, yoga) or a secular Sunday ritual, like brunch, don't get the special treatment. They pay the meters, or get a ticket. MTA spokesperson Paul Rose didn't return our calls and emails asking if the new Sunday crackdown would include an end to letting churches use the middle of the city's streets as free parking lots. | GUARDIAN PHOTO BY ANNA LATINO



One of the Bay Area's favored, and least pretentious, show listings sites called it guits last week. Dar Dar, the basic punk-and-other-eclectic-music site was live from January 2008 through January 2013. We've found many a fun concert through DDD. At least we still have The List.

THE SURPRISING STORY OF ACT-UP

We caught Jim Hubbard and Sarah Schulman's brilliant, sometimes harrowing film, United in Anger: A History of ACT-UP, at the GLBT History Museum in the Castro. The 93-minute movie, bristling with mindblowing archival footage, swiftly but effectively traces the AIDS Coalition to Unleash Power movement from its rambunctious beginnings in 1987 in New York, through its major actions like the die-in inside St. Patrick's Cathedral and the storming of the NIH headquarters in Maryland, to its eventual, sad dissipation under the weight of endless death in the mid-1990s. There is a lot of great retro fashion in this, btw.

But what sets *United in Anger* apart from other AIDS-related documentaries is its special attention to the broader sociological implications of a movement that united not just middle-class white gay men looking to save themselves (a commonly held view of ACT-UP that is specifically addressed throughout the film) but also lesbians, people of color, the poor, the homeless, trans people, and straight men and women people in general. Still, as firm as it is in its convictions, it's never strident, letting the facts and footage carry the case in incredibly moving and sometimes, frankly, aesthetically beautiful ways.

The best part of the movie was that it takes the time to give every activist it shows a name — and (its own suspense) a set of birth-todeath dates appears all too frequently beneath that name. But beyond immortalizing its players, United in Angershows ACT-UP to be a classic and inspiring convulsion of the liberal spirit, brought on by tragedy, eventually fading away like a cloud of human ashes, yet living on as an example of what can happen when humans join together out of anger and compassion. And it ain't preachy about it, either.



POLITICAL ALERTS

Send items to alert@sfbg.com

WEDNESDAY 6

COMMUNITY KICK-OFF TO SAVE CITY COLLEGE

CCSF Mission Campus, Room 109. 1125 Valencia, SF. (415) 412-4183, saveccsfpetition@gmail.com. 6-8pm, free. Join students, faculty and staff at City College of San Francisco in initiating a campus/community coalition to defend the acclaimed school against threat of closure. The college faces severe cuts and sanctions demanded by an accrediting agency. Become part of a united effort to keep CCSF as a key provider of quality education for all communities in the San Francisco Bay Area, and as the primary gateway for poor and working-class students and students of color

SATURDAY 9

RALLY AGAINST GENETICALLY MODIFIED SALMON Justin Herman Plaza, SF. Rachel@

labelgmos.com, tinyurl.com/antiG-MOsf. 11am, free. The US Food and Drug Administration is on the brink of rubber-stamping genetically engineered salmon. Activists are attempting to turn the tide now, during the 60-day comment period before final approval Environmentalists and those think genetically modified foods should be labeled are calling for supporters nationwide to demonstrate unity against the approval of GE Salmon. Join this march and rally to bring the issue to the front burner

MONDAY 11

PUBLIC MEETING: SPEAK OUT AGAINST TASERS

Bayview Opera House, 4705 Third St., SF. 6-8pm, free. The San Francisco Police Department is once again holding community meetings to talk about arming San Francisco cops with Tasers. The idea has been floated in the past. but community advocates have consistently shot it down, arguing that Tasers can be lethal and are often misused by law enforcement. At this community forum convened by SFPD, an assort-ment of organizations including the Coalition On Homelessness and the No Tasers Taskforce will turn out against the SFPD's latest attempt to adopt these so-called nonlethal stun guns.

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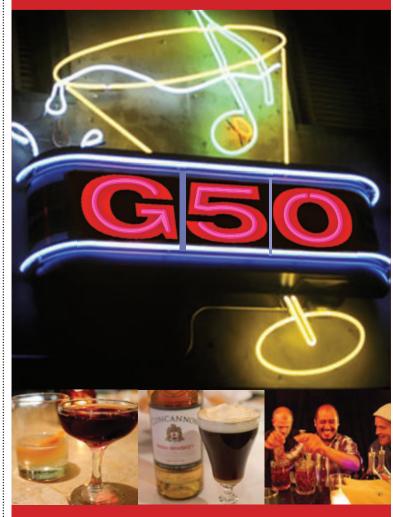
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ON THE BLOGS

POLITICS

Can environmentalists convince SF to green its investments?

Reactions to historic vote allowing openly gay Boy Scouts

Following the fallout from the Housing Authority's meltdown

NOISE

Fanboy Taylor Kaplan geeks out on the new My Bloody Valentine album — the band's first in two decades

> Live Shots: Adam Green and Binki Shapiro at the Chapel

Marke B. talks to vogue DJ MikeQ about fakers and ballers

PIXEL VISION

Interview with author of *House of Psychotic Women*, film programmer, and IndieFest host Kier-La Janisse

Demonic cats! Jessica Wolfrom on a Friday occult lecture that all you dark kitties won't want to miss

Stuff opening! We check out Speakeasy Brewery's new tap room and White Walls' freshly-minted gallery space

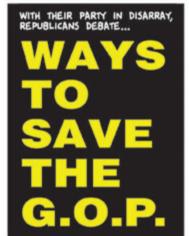
SEX SF

Our staff tries out locally-made aphrodisiac Iollies — will they make your V-Day pop?

Caitlin Donohue on the week in sex-positive events: plays, classes, partays galore

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THIS MODLEY WORLD



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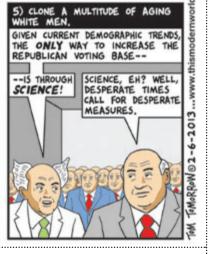
W REPUBLICAN PARTY--DESIGNED APPEAL TO ME, DAVID BROOKS!







by TOM TOMORROW



MILK'S REAL LEGACY

BY TOM AMMIANO

OPINION Ever since Supervisor David Campos announced his proposal to add Harvey Milk's name to SFO, there's been an unending string of criticism — mostly from one source — that has an eerily familiar ring to it.

We heard it years ago when we tried to change the name of Douglas School in the Castro to Harvey Milk Civil Rights Academy. Believe it or not, it took seven years before the School Board finally voted for the name change — and there was still bitterness. This was a school in Harvey's neighborhood that Harvey personally helped when he was alive.

And of course Harvey heard it himself, when he was constantly told not to rock the boat, not to make waves, not to be so out about being gay. Why? Because it would be divisive, alarm our friends, empower the gay community's enemies, and set the movement back. And forty years later, people are still saying that.

It's not just Harvey Milk. When we went to change the name of

Army Street to Cesar Chavez, the same cast of characters voiced the same empty complaints, and it wasn't until a vote of the people that it was finally settled.

Now we come to Campos's courageous proposal to add Harvey's name to San Francisco International Airport. For the city that wildly celebrated gay marriages at City Hall (another event that naysayers were quick to criticize), the city that is the emotional heart of the gay civil rights movement, and the city in which Harvey Milk lived, rose to prominence, and died — this should be a no-brainer. People say this is divisive? In fact, it should be an issue that unites us.

Yes, it will cost the airport some money to change its signage. But this can be done over time, through attrition, and can be far less than the estimates. (Which still only amount to one-half of one percent of the airport's annual budget.)

But by far the most pernicious charge against the proposal is that it would tarnish Harvey's legacy if it loses. Let me tell you — a little

adversity never scared off Harvey Milk. He knew how to take a punch. And he knew how to move the civil rights agenda forward through provocative proposals.

For example, did you know before this that 80 airports in the United States are named after individuals, and not one is gay? How long are we going to be second-class citizens?

I commend Supervisor Campos for having the guts to put this proposal forward. That's the real legacy of Harvey Milk: a city with openly gay elected officials who are willing to put their own careers on the line to challenge the status quo. Harvey would be proud.

And, as the powers that be sanctimoniously intone that we shouldn't name the airport after *any* individual, our great city itself is named after St. Francis.

If being named after an inspiring individual is good enough for our city, it's good enough for our airport. SFBG

Assemblymember Tom Ammiano represents the 17th District.

HOUSING POLICY

BY TIM REDMOND

tredmond@sfbg.com

EDITORS NOTES People who rent apartments aren't second-class citizens. In fact, under San Francisco laws, they have (and ought to have) many of the same rights as the landed gentry.

If you rent a place in this city, and you pay the rent on time, and abide by the terms of the lease, you should be able to stay in your home (and yes, it IS your home) as long as you want. The rent can only go up by a modest amount every year.

Landlords know that when they enter into rental agreements. Unfortunately, the state Legislature has undermined local rent-control laws with the Ellis Act, which allows landlords to evict all their tenants, cease renting altogether, and turn the place into condominiums. Or, since there are limits on condo conversions in this city, into tenancies in common, which are not limited at all.

Sup. Scott Wiener wants to make it easier to turn TICs into condos; he says the poor TIC owners are having a tough time and can get better mortgage rates if they rules are changed. I don't feel bad for them; they knew the rules when they bought their TICs. They have no right to convert to condos; that's a privilege granted to a limited number each year, by waiting list and lottery.

The city can't stop the TIC conversions, but it can set ground rules — for example, local law mandates a payment to tenants who are evicted, which can reach \$5,000. Sounds big — but it won't even pay two months' rent on a new place in this market.

SO let's be fair here: If you want to evict a tenant, who has and ought to have the right to a stable place to live, you should pay enough to make that person whole. Calculate market rent on a similar place; subtract the current rent the tenant is paying, and cover the difference — for, let's say, five years.

If that makes TICs too expensive, and thus lowers property values by making evictions difficult and keeping rents low, fine: Property values are too high in this town anyway. SFBG



BY REBECCA BOWE AND DYLAN TOKAR rebecca@sfbg.com

NEWS In his State of the City address last week. Mayor Ed Lee cheerfully characterized San Francisco as "the new gravitational center of Silicon Valley." He touted tech-sector job creation, saying, "We have truly become the innovation capital of the world, home to 1,800 tech companies with more than 42,000 employees — and growing every

From a purely economic standpoint, San Francisco is on a steady climb. But not everyone shares the mayor's rosy outlook. Shortly after his speech, renowned local author Rebecca Solnit published her own take on San Francisco's condition in the London Review of Books. Zeroing in on the Google Bus as a symbol of the city's housing affordability crisis, she linked the influx of high-salaried tech workers to soaring housing costs. With rents trending skyward, the dearth of affordable housing is escalating a shift in the city's cultural fabric.

"All this is changing the character of what was once a great city of refuge for dissidents, queers, pacifists and experimentalists," Solnit wrote. "It has become increasingly unaffordable over the past quarter-century, but still has a host of writers, artists, activists, environmentalists, eccentrics and others who don't work sixty-hour weeks for corporations -- though we may be a relic population."

The issue of housing in San Francisco is highly emotional, and there is perhaps no greater flashpoint in the charged debate than

OUT OF PLACE

Evictions are driving longtime renters out of their homes — and out of SF

Ellis Act evictions.

When the housing market bounces upward, these evictions tend to hit long-term tenants whose monthly payments, protected by rent control, are a comparative bargain. Even if they've submitted every payment on time and upheld

every lease obligation for 20 years, tenants can find themselves in the bind of being forced

And they don't just lose their homes; often they lose their community. San Francisco has become so expensive that many Ellis Act victims are tossed out of this city for good.

Enacted in 1986, the state law allows a landlord to stop renting units, evict all tenants, and sell the building for another purpose.

Originally construed as a way for landlords to "go out of business" and move into their properties, the Ellis Act instead gained notoriety as a driving force behind a wave of evictions that slammed San Francisco during the tech boom of the late 1990s. Between 1986 and

2.3

1995, just 29 Ellis evictions were filed with the San Francisco Rent Board; in the 1999-2000 fiscal year alone, that number ballooned to a staggering 440.

Under the current tech heyday, Ellis Act evictions are gaining fresh momentum. The San Francisco Rent

> Board recorded 81 this past fiscal year, more than double that of the previous year.

New protections were enacted following the late-90s frenzy to discourage real-estate speculators from using the Ellis Act to turn a profit on the backs of vulnerable seniors or disabled tenants. Yet a new wave of investors has discovered they can persuade tenants to leave voluntarily, simply by offering buyouts while simultaneously wielding

the threat of an Ellis Act eviction. "The process got more sophisticated," explains San Francisco Rent Board Deputy Director Robert

When a tenant accepts a check in lieu of eviction, rent-controlled units can be converted to market rate, or refurbished and sold as pricey condos, without the legal hindrances of an eviction blemish. Buyouts aren't recorded with the Rent Board, and the agency has no real guidance for residents faced with this particular dilemma. "We don't have the true number on buyouts," says tenant activist Tommi Avicolli Mecca, with the Housing Rights Committee. "We don't know how many people have left due to intimidation."

Renters impacted by the Ellis Act defy categorization. A contingent of monolingual Chinese residents rallied outside City Hall recently to oppose legislation they believed would give rise to evictions; in the Mission, many targeted tenants are Latinos who primarily speak Spanish. From working immigrants, to aging queer activists, to disabled seniors, to idealists banding together in collective houses, the affected tenants do share one commonality. When landlords or real-estate speculators perceive that their homes are more valuable unoccupied, their lives are susceptible to being upended by forces outside their control. sfbG

Visit sfbg.com for an extended version of this article.

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CONT>

OUT OF THE CASTRO

BY TIM REDMOND

tim@sfbg.com

NEWS You can't get much more Castro than Jeremy Mykaels. The 62-year old moved to the neighborhood in the early 1970s, fleeing raids at gay bars in Denver. He played in a rock band, worked at the old Jaguar Books, watched the rise of Harvey Milk, saw the neighborhood transform and made it his home.

He's lived in a modest apartment on Noe Street for 17 years, and for the past 11 has been living with AIDS. Rent control has made it possible for Mykaels, who survives on disability payments, to remain in this city, in his community, close to the doctors at Davis Hospital who, he believes, have saved his life.

And now he's going to have to leave.

In the spring of 2011, his long-time landlords sold the building to a real-estate investment group based in Union City — and the new owners immediately sought to get rid of all the tenants. Two renters fled, knowing what was coming; Mykaels stuck around. In September of 2012, he was served with an eviction notice, filed under the state's Ellis Act.

He's a senior, he's disabled, his friends are mostly dead and his life is in his community — but none of that matters. The Ellis Act has no exceptions.

Mykaels spent a fair amount of his life savings fixing up his place. The walls are beige, decorated with nice art. Dickens the cat, who is chocolate brown but looks black, wanders in and out of the small bedroom. Mykaels has been happy there and never wanted to leave; "this," he told me, "is where I thought I would live the rest of my life."

There's no place in the Castro, or even the rest of the city, where he can afford to move. Small studios start at \$2,500 a month, which would eat up all of his income. There is, quite literally, nowhere left for him to go.

"A lot of my friends have died, or moved to Palm Springs," he said. "But this is where my doctors are and where I'm comfortable. I'm not going to find a support system like this anywhere else in the world."



Mykaels is the face of San Francisco, 2013, a resident who is not part of the mayor's grand vision for bringing development and high-paying jobs into the city. As far as City Hall is concerned, he's collateral damage, someone whose life will have to be upended in the name of progress.

But Mykaels isn't going easily.

"I'M NOT GOING TO FIND A SUPPORT SYSTEM LIKE THIS ANYWHERE ELSE IN THE WORLD."

JEREMY MYKAELS

The former web designer has created a site — *ellishurtsseniors.org* — that lists not only his address (460 Noe) and the names of the new owners (Cuong Mai, William H. Young and John H. Du) but the addresses of dozens of other properties that are facing Ellis Act evictions. His message to potential buyers: Boycott.

"Do not buy properties where seniors or the disabled have been evicted for profit by real estate speculators using the Ellis Act," the website states.

Mykaels is a demon researcher
— his site is a guide to 31 properties
with 94 units where seniors or disabled people are being evicted under
the Ellis Act. In some cases, individuals or couples are filing the eviction
papers, but at least 14 properties are
owned by corporations or trusts.

Mai told me that he knew a disabled senior was living in the building when he and his two partners bought it, but he said his plan all along was to evict all the tenants and turn the three-unit place into a single-family house. He said he hasn't decided yet whether to sell building; "I might decide to live there myself." (Of course, if he wanted to live there himself, he wouldn't need the Ellis Act.)

Mai said he "felt bad about the whole situation," and he had offered to buy Mykaels out. The offer, however, wouldn't have covered more than a few months of market rent anyplace else in the Castro.

By law, Mykaels can stay in his apartment until September. If he can't stave off the eviction by then, San Francisco will lose another longtime member of the city community.

DARK DAYS IN THE INNER SUNSET

BY REBECCA BOWE

rebecca@sfbg.com

NEWS The living room in Rose and Willie Eger's Inner Sunset apartment is where Rose composes her songs and Willie unwinds after playing baseball in Golden Gate Park. Faded Beatles memorabilia and 45 records adorn the walls, and a prominently displayed poster of Jimi Hendrix looms above a row of guitar cases and an expansive record collection.

It's a little worn and drafty, but the couple has called this 10th Ave. apartment home for 19 years. Now their lives are about to change. On Jan. 5, all the tenants in their eightunit building received notice that an Ellis Act eviction proceeding had been filed against them.

"The music that I do is about social and political things," explains Rose, dressed from head-to-toe in hot pink with a gray braid swinging down her back. Determined to derive inspiration from this whole eviction nightmare, she's composing a song that plays with the phrase "tenants-in-common."

Cindy Huff, the Egers' upstairs neighbor, says she began worrying about the prospect of eviction when the property changed hands last summer. Realtor Elba Borgen, described as a "serial evictor" in online news stories because she's used the Ellis Act to clear several other properties, purchased the apartment building last August, through a limited liability corporation. The notice of eviction landed in the mailbox less than six months later. (Borgen did not return Guardian calls seeking comment.)

"With the [average] rent being three times what most of us pay, there's no way we can stay in the city," Huff says. "The only option we would have is to move out of San Francisco." She retired last year following a 33-year stint with UCSF's human resources department. Now, facing the prospect of moving when she and her partner are on fixed incomes, she's scouring job listings

for part-time work.

The initial notice stated that every tenant had to vacate within 120 days, but several residents are working with advocates from the Housing Rights Committee in hopes of qualifying for extensions. Huff and the Egers are all in their fifties, but some tenants are seniors—including a 90-year-old Cuban woman who lives with her daughter, and has Alzheimer's disease.

Willie works two days a week, and Rose is doing her best to get by with earnings from musical gigs. Both originally from New York City, they've lived in the city 35 years. When they first moved to the Sunset, it resembled something more like a working-class neighborhood, where families could raise kids. The recent tech boom has ushered in a transformation, one that Rose believes "changes the face of who San Francisco is." Willie doesn't mince words about the mess this eviction has landed them in. "I call it 'Scam-Francisco,'" he says.

The trio recently joined tenant advocates in visiting Sup. Norman Yee, their district supervisor, to tell their stories. Yee, who is expected to be one of the swing votes on an upcoming debate about condo-conversion legislation vehemently opposed by tenant activists, reportedly listened politely but didn't say much.

As for what the next few months have in store for the Egers? "I can't really visualize the outcome," Rose says. "I can only visualize the day-to-day fight. And that's scary."

FIGHTING FOR A HOME IN THE MISSION

BY TIM REDMOND

tim@sfbg.com

NEWS Eleven years ago, Olga Pizarro fell in love with Ocean Beach. A native of Peru who was living in Canada, she visited the Bay Area, saw the water and decided she would never leave.

Fast forward to today and she's created a home in the Mission, renting a small room in a basement flat on Folsom Street. The 55-year-old has lived in the building for eight years; polio has left her wearing a leg brace and she can't climb stairs



very well, but she still rides her bike to work at the Golden Gate Regional Center. She's a sociologist by training; the walls in her room are lined with bookshelves, with hundreds of books in Spanish and English.

The place isn't fancy, and it needs work, but it's hard to find a groundfloor apartment in the Mission that's affordable on a nonprofit worker's salary. Since 2011, when she moved in, she and her three housemates have been protected by rent control. And Pizarro's been happy; "I love the neighborhood," she told me.

The letter warning of a pending eviction arrived Jan. 16. A new owner of the building wants to turn the place into tenancies in common and is prepared to throw everyone out under the Ellis Act. There's no place else in town for Pizarro to go.

"I've looked and looked," she said. "The cheapest places are \$2,500 a month or more. Maybe I'll have to move out of the city."

Pizarro's building is owned by Wai Ahead, LLC, a San Francisco partnership registered to Carol Wai and Sean Lundy. I couldn't reach Wai or Lundy, but their attorney, Robert Sheppard, had plenty to say. "San Francisco is going the way of New

York." he told me. "Manhattan is full of co-ops that used to be rentals, and lower-income people are moving to Brooklyn and Queens. That's happening here with Oakland and further out." He argued that TICs, like co-ops, provide home-ownership opportunities for former renters.

Sheppard, who for years represented tenants in eviction cases, said the Ellis Act is law, and America is a capitalist country, and "as long as there is a private housing market, there will be shifts of people as the housing market shifts." He agreed that it's not good for lower-income people to lose their homes, but "the poor will always be hurt by a changing economy. It's called evolution."

Pizarro told me she's shocked at how expensive housing has become in the Mission. "It's gotten so gentrified," she said. "People show up in their BMWs. It's starting to feel very

She's fighting the eviction. "I didn't intend it to be this way," she explained. "I just want to live here." Lacking any family in the area, the Mission has become her community — "and I'm frustrated by the violence of how expensive it is."

CONTINUES ON PAGE 10 >>





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FEBRUARY 6 - 12, 2013 / SFBG.COM 9

EAT DRINK SHOP LIVE IISSION **Mardi Gras Parade**

Our friends at Brick & Mortar in SF and New Parish in Oakland are bringing the bayou to the bay this Tuesday for a free and all-out Mardi Gras celebration featuring some of the Bay Area's most talented musicians, singers and MC's – like Jazz Mafia, Stanford Marching Band, North Beach Brass Band, Jordan & The Ritual and other great guests. The parade starts at 5:30pm outside Place Pigalle on Octavia and Hayes, and continues down Octavia and across Market to Duboce. Later that evening, be sure to head over to Brick and Mortar for the 17th Annual Mardi Gras Ball. That event isn't free, but here's a tip: before the parade, buy your tickets in advance at their box office conveniently located at Place Pigalle to avoid those pesky online fees.

Tuesday, February 12 at 5:30pm @ Place Pigalle, located at 520 Hayes, and at 7:30pm @ Brick & Mortar Music Hall, located at 1710 Mission















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HESTER MICHAEL WORKING FROM HOME.

GUARDIAN PHOTO BY KEENEY + LAW PHOTOGRAPHY



AFFORDABLE GOES OUT OF STYLE

BY REBECCA BOWE

rebecca@sfbg.com

NEWS Hester Michael is a fashion designer, and her home doubles as a project space for creating patterns, sewing custom clothing, weaving cloth, and painting. She's lived in her Outer Sunset two-bedroom unit for almost two decades, but now she faces an Ellis Act eviction. Michael says she initially received notice last June. The timing was awful -- that same month, her husband passed away after a long battle with terminal illness.

"I've been here 25 years. My friends are here, and my business. I don't know where else to go, or what else to do," she says. "I just couldn't picture myself anywhere else."

Michael rents the upstairs of a split single-family home, a kind of residence that normally isn't protected by rent control. Yet she leased the property in 1994, getting in under the wire before that exemption took effect. Since she pays below-market-rate rent in a home that could be sold vacant for top dollar, a target was essentially inscribed on her back when the property changed hands in 2004. That's about when her long battle with the landlords began, she says.

From the get-go, her landlords indicated that she should look for a new place, Michael says, yet she chose to remain. The years that followed brought things falling into disrepair, she says, and a string of events that caused her feel intimidated and to fear eviction. Finally, she consulted with tenant advocates and hired an attorney. A complaint filed in superior court alleges that the property owners "harassed and retaliated [Michael] when she complained about the defective and dangerous conditions ...telling [her] to move out of the property if she did not like the dangerous conditions thereat ... repeatedly making improper entries into [the] property, and wrongfully accusing [her] of causing problems."

Records show that Angela Ng serves as attorney in fact for the property owner, Ringo Chung Wai Lee. Steven Adair MacDonald, an attorney who represents both landlords and tenants in San Francisco housing disputes, represents the owners. "An owner of a single family home where the rent is controlled and a fraction of market has virtually no other choice but to terminate the tenancy," MacDonald said when the Guardian reached him by phone. "They've got to empty it, and the only way to empty it is the Ellis Act."

While Michael received an extension, she fears her custom sewing business, Hester's Designs, will suffer if she has to move. There's the issue of space. "I have so much stuff in this house," she says. And most of her clients are currently located close by, so she doesn't know where her business would come from if she had to relocate. "A lot of my clients don't have cars," she says, "so if I live in some suburb in the East Bay, forget it. I'll lose my business."

The prospect of eviction has created a major dilemma for Michael, who first moved to San Francisco in 1987. While moving to the East Bay seems untenable, she says renting in San Francisco feels out of reach. "People are renting out small, tiny bedrooms for the same price as I pay here," she says. With a wry laugh, she adds: "I don't think there's any vacant apartments in San Francisco - unless you're a tech dude and make seven grand a month." sfbG









CAN YAN NOODLE?

BY VIRGINIA MILLER virginia@sfbg.com

APPETITE Style-over-substance at popular restaurants grew old in my Los Angeles days. A pretty package matters little if food isn't excellent. In SF, we tend towards the other direction. Thank goodness for places like Gitane, Bix, Foreign Cinema, which manage both — a little style is welcome. With the entry of two new, upscale Chinese restaurants, we get style aplenty. One, the international Hakkasan chain, feels oh-so LA or NY, and the other, M.Y. China, is inside a mall (very Southern California) from famed chef Martin Yan.

Buzz has been nonstop about these two, where I've spent a pretty penny, from lunch to dessert. I disagree with the racist-tinged complaint that typically cheaper, ethnic cuisines shouldn't cost more, but the reason any cuisine should is quality of ingredients and reinvention or reinterpretation of classic dishes. Stir-fry, for example, shouldn't cost double what it would in a hole-in-thewall if it's virtually the same dish. After multiple visits, my assessment is mixed, each restaurant boasts strong points, but neither reinvents Chinese cuisine, which begs the question: are the prices worth it?

HAKKASAN

Early on, Hakkasan succeeds on a number of points: seamless service from a team that seemed to work in sync from opening day. Though the second floor restaurant overlooking Market Street is a bit scene-y, especially around a large, central bar, I can't help but applaud a space that says "night on the town"... particularly when the food is quite good. Similar to dining at the subterranean London Hakkasan, I find the overall experience satisfying if someone else is paying.

Drinkwise, I'm delighted with a refreshing, elegant Plum Sour of Yamazaki 12 year Japanese whisky, umeshu plum liqueur, lemon, Angostura bitters and egg white, or a robust Smoky Negroni (Rusty Blade, Carpano Antica, Campari, smoke-infused Grand Marnier), but the \$12-15 cocktails aren't superior to or necessarily equal to lowerpriced cocktails around town. Similarly, roasted silver cod in a Champagne honey sauce is silky and lush but at \$39? Countless Japanese restaurants worth their salt serve a fantastic version of similar miso cod at half that price.

As with M.Y. China below, dim sum is a highlight, but \$7-\$26 for a few dumplings is a struggle when far cheaper, quality dim sum is plentiful around town. Worthwhile dishes are atypical dim sum, like roasted duck pumpkin puffs or black pepper duck dumplings.

Whether noodles (\$12-\$39) or stir-fry (\$12-\$58), I haven't had a bad dish here. But leaving lunch for two over \$100 lighter, or the same for drinks and a couple appetizers, I can't help but conclude: food, drink, and service shine... on someone else's dime.

1 Kearny, (415) 829-8148, www.hakkasan.com/sanfrancisco

Growing up, I loved watching "Yan Can Cook." To this day I'm inspired by Martin Yan's energy and childlike exuberance. His anticipated SF restaurant opening, M.Y. China, is more affordable than Hakkasan, conveniently under the dome at the Westfield Center mall for a post or pre-movie meal. Despite all the noodle attention, including a worldchampion noodle puller and noodle pulling stations viewable while dining, spectacle doesn't necessarily equal stellar noodles. For example, squid ink snap noodles (\$18), more like torn pasta squares, tossed with shrimp, scallops and calamari in Shaoxing wine, fail to exude much flavor. Dan Dan noodles (\$12) are a stronger choice, and the favorite of everyone I've talked to is lush scissor noodles (\$14), cut by kitchen scissors then wok-cooked with wild boar.

Wild boar shows up everywhere, a mild version of the robust meat (i.e. inoffensive for those afraid of boar), in lettuce cups (\$9), dumplings (four for \$8), and more. Every visit yielded disappointingly average wok-tossed dishes, and flavorless small plates like portabello sliders (\$8) or mapo tofu (\$8), which gets its sole perk from Sichuan peppercorn oil. Teas are a comforting choice, while cocktails (\$10-13), which are better but pricier at Hakkasan, have been off balance, like a too sour Three Gorges, with a base of #209 Gin and lemon, lacking absinthe's nuance or clean bitter structure from Cocchi Americano.

Each meal there's a singular standout category: dim sum (\$6-19). Spicy seafood dumplings (six for \$9) are a joy in vivid green spinach wrappers loaded with scallops and shrimp, as are plump, lightly crispy whole wheat potstickers filled with pork and cabbage. Go for decadence with pork and black truffle dumplings (\$18). Dessert includes Delise cafe (\$4) offerings, among my favorite locally made ice cream, with flavors like Chinese almond, toasted rice or lemongrass.

Despite the mall setting, "under the dome" is the Westfield's striking feature while chic design and noodle pulling entertainment set the experience apart. As for me, I'll return for unusual dim sum.

Westfield Center, 845 Market, 4th Floor, (415) 580-3001, www.mvchinasf.com sebo

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Tofu and Whiskey



Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrashy punk, and everything in between.

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FOOD + DRINK: CHEAP EATS (S) (S) (S) (S)

RIDE 'EM

le.chicken.farmer@gmail.com

CHEAP EATS "It's amazing how Ohio still exists," said Shawn Shine out of the blue. I think it was in Salt Lake City that an old woman, on her birthday, referred to him and my brother Phenomenon as "a couple of real cowboys" — and this made their day.

Phenomenon of course is a real cowboy — as surely as I am a real chicken farmer. It's what he does, in other words. Puts on a western shirt. a bolo tie, boots, and a hat, and he sings "Home on the Range." Shawn Shine plays the banjo and stomps his feet or slaps his thighs. He wears flannel shirts and a trucker-style baseball cap with the letters ROY G. BIV embroidered on the back of it.

Couple a real cowboys, yipeekai-yai-yay.

Technically, Shawn Shine is more of a trail blazer. For real. I'm pretty sure he actually gets paid to blaze trail for National Park Service, sometimes. He gets a job, then he takes a train to somewhere, sleeps out on the trail, under the stars — with his ROY G. BIV hat pulled down over his eyes, as I imagine it.

Hedgehog and I befriended the bejesus out of Shawn Shine while we were all on that cute little tour together last month. In one of his songs he sings the line: "Now I can't hug you goodbye if you're covered in bees."

Every night I'd hear him sing that with his eyes closed and some other place's light reflecting off his glasses, and I would just squiggle and squish inside with admiration and respect for my new friend, the real damn cowboy, Shawn Shine.

Come to find he wrote that line about Jean Gene the Frenchman, my other brother! Shawn Shine explained the whole thing to me and Hedgehog at Thai House 530, other night.

Like a lot of people I meet here, or even in other parts of the world, Shawn Shine is already in with my whole kooky family in Ohio - where the weird ones stay. See, between trails once (pronounced wunst), he took him a class in cob bench making — I don't know, I guess because he wanted to make cob benches, or something — and the teacher turned out to be Jean Gene the Frenchman. Then the next thing he knows he is helping my brother tear down some old gangster's house around the corner from my mom's. Something historical, from the

1800s, hammered together with what Shawn Shine called "Jesus nails — you know, with four corners."

Anyway, they were recycling what they could for my other other brother's house around the other corner from mom's. Some beams, some posts. But the walls of the house . . . instead of insulation and wires or even dirty money, they were filled with billions of bees. And of course Jean Gene got it into his amazing head to recycle the bees, too. (Hot damn do I love that brother!)

So, yeah, they started a sort of a shuttle service for bees — as best as I can picture it, using their bodies as busses. And every songwriter in the world wishes they were there for that, I would imagine. But only this one was, bless him: Shawn Shine, everybody.

Most of the Bay Area, to think, doesn't even know yet how happy they are to have him here! When Phenomenon drove back to Ohio after the last show last month, he left Shawn Shine behind. In need of a room in a house, by the way, and work. For between roundups.

Meanwhile, dinner'll be on us. At Thai House 530, as I was saying. Over and over again, since I've latched on to that nasty head cold going around, and duck soup is my medicine. Plus the waitressperson there had the very good sense to compliment Hedgehog's T-shirt, not knowing Hedgehog was not only wearing her T-shirt but had dreamed it up and had it made! To sell off the stage at our shows, even though it doesn't say Sister Exister anywhere on it.

"I love her," Hedgehog whispered to me, when she went to put our order in. I did not feel threatened. Just sick.

Hedgehog's grilled pork was fantastic. The duck soup cleared my head a little bit, but not enough. Perfect: I would have to go back the next day, and the next. It's good medicine: deep, dark, and greasy with plenty of duck, cilantro, sprouts, and scallions. In a bowl shaped like a football!

Or a boat, I suppose. Would be another way of looking at it.

Eat here on your way to Lost Church this Friday: sfbG

THAI HOUSE 530

Sun-Thu noon-10:30pm; Fri-Sat noon-11pm 530 Valencia, SF (415) 503-1500 AF/D/MC/V Beer & wine

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WEDNESDAY 2/6

THE TOASTERS

In the early 1980s, ska returned with a post-2 tone vengeance. The frontline crusaders for this third wave were none other than Brooklyn's Toasters, who contributed immensely to the East Coast ska scene. More than 33 years and well over 5,000 shows later, they are the undisputed longest-running American ska band, and they haven't slowed down a bit. Three decades of near-constant touring would be enough to wear anyone out, but the Toaster's fierce work ethic, seasoned experience, and DIY motivation have kept them sailing string in stormy music industry seas. To celebrate the New Year, the band will be releasing its aptly named 11th album Life's a Party. (Haley Zarema)

With Mr. Skanotto, Monkey 8pm, \$12 Thee Parkside 1600 17th St. SF (415) 252-1330 www.theeparkside.com

WEDNESDAY 2/6

THAO AND THE GET **DOWN STAY DOWN**

Thao Nguyen handles a banjo like a heavy metal frontperson would operate his or her electric guitar (minus the smashing). Nguyen's music is full of contradictions pop and folk, bright and gritty, accessible and obliquely resonant. In "Holy Roller," the single off Thao and the Get Down Stay Down's third album, We the Common, a straightforward pop-rock tune anchors raw, yet simple lines such as the earnest refrain, "I want love in the aftermath." Out the day before the show at Amoeba Music, the album builds on this kind of tension to unique and satisfying effect that will translate well to a live venue. Plus, the show is free. And if you're lucky, you may even see some banjo headbanging. (Laura Kerry) 6pm, free Amoeba Music 1855 Haight, SF

(415) 831-1200 www.amoeba.com

WEDNESDAY 2/6

SANDY'S

"I used to be into writing dense material," says Alexi Glickman, the man behind the dreamy, ethereal surf pop of Sandy's. "But Sandy's



is more about recording space." Sandy's feels like Real Estate and the Beach Boys meet Animal Collective at times as its tracks blend lush, multi-part harmonies, plenty of



reverb, and alternate guitar tuning. Glickman, who also plays with the Botticellis and Little Wings, tends to perform his material with a varying cast of characters. On Wednesday, he'll be accompanied by Brett Simundson and Nelson Saarino of the Rustangs along with Jeremy Black and Burton Li. (Mia Sullivan) With the She's, Farallons, Kacey Johansing (DJ set) 9 p.m., \$10

Brick and Mortar 1710 Mission, SF (415) 371-1631

www.brickandmortarmusic.com

WEDNESDAY 2/6

ANIMAL HOUSE **35TH ANNIVERSARY**

Join legendary director John Landis (who also has helmed film favorites such as The Blues Brothers, and An American Werewolf In London) for a

screening and discussion celebrating the 35th anniversary of his hilarious flick, National Lampoon's Animal House. Featuring an iconic performance from John Belushi as party animal Bluto — complete with his generic, iconic "college" sweatshirt — the movie, which follows the shenanigans of a bunch of crazy fraternity members, was added to the National Film Registry by the Library of Congress in 2001. Break out the togas or simply break a guitar and listen in to a bevy of behind-the-scenes stories, emceed by "Inside Joke" host Carl Arnheiter. (Sean McCourt) 9pm. \$20

Roxie Theater 3117 16th St., SF www.roxie.com www.sfsketchfest.com

FRIDAY 2/8

GUTAI

Mud-wrestling and motorcycle theatrics: not the makings of a conventional art opening. But for the Japanese avant-garde art collective, Gutai, unconventionality was the norm. Meaning "embodiment," the post-World War II group sought to revive an object's spirit through the movement of the body and the act of destruction. Violent throwing of pigment-filled bottles, jumping through paper screens, and spreading of paint with feet ensued. The San Francisco Art Institute will display some of the resulting works alongside Gutai ephemera and sitespecific work (including the performative pieces of local-artists-turnedbiker-and-wrestler, Guy Overfelt and

Jeremiah Jenkins). The exhibition promises not only spectacle, but also art of significant aesthetic and historical value. (Kerry)

Through Mar. 30 Opening tonight, 6pm, free San Francisco Art Institute, Walter and Mcbean Galleries 800 Chestnut, SF (415) 771-7020 www.sfai.edu

FRIDAY 2/8

FOR MORE VISIT

SFBG.COM

"DEMONICALLY-**POSSESSED CAT LECTURE**"

The claws are out on this one. Dr. Paul Koudounaris sheds light on the unholy history of ferocious felines tonight at the closing reception for David Normal's "Crazyology" art show. This free lecture, accompanied by a slide show and reenactments by circus performer Tiffany Rojas, outlines both real life accounts of these crazed kitties, and the historical tendency to associate common cats with devilish demonry. Koudounaris stumbled upon this cryptic world of bedeviled beasts during research for his upcoming book Heavenly Bodies, but he discovered a less than angelic information about these devilish domestics. From White House apparitions to the exploits of witch hunt co-conspirators, these untamed tales are sure to raise the hair on your back. (Jessica Wolfrom)

At closing reception for "Crazology" 8pm, free 1000 Van Ness, SF, Atrium space

(888) 262-4386 empiredelamort.com/news

FRIDAY 2/8

"JON JOST: AMERICAN DISPATCHES"

For Jon Jost to count his most recent secret project "among [his] most uncompromising



films" signifies no small statement. In the 50 years since Jost began his work, he has

CONTINUES ON PAGE 14 >>



CONT>>

singlehandedly created more than 30 films, most of which confront a range of distinctly American topics, often political in tone. Of every length and type, from direct documentary to fictional narrative, the works coalesce around a single quality: their refusal to compromise. Jost comes to the Yerba Buena Center for the Arts to present a film that will undoubtedly continue and expand his extensive legacy as an independent filmmaker. (Kerry) 7:30pm, \$6-\$10

SATURDAY 2/9

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BLACK CHOREOGRAPHERS FESTIVAL 2013

Yerba Buena Center for the Arts

ybca.org/jon-jost-american-dispatches

It's the "here and now" that is the essence of the always joyous Black Choreographers Festival. The Festival's co-directors, Laura Elaine Ellis and Kendra Kimbrough, firmly keep their eyes on the prize: show the talent that we have; challenge the talent to step up to the plate. Yes, they do import artists from other parts of the country, most notably this year Camille Brown — that's good for perspective — but the emphasis of this three-weekend celebration of African American choreography remains local. Think of the astounding Deborah Vaughan who has been making dance for 40 years, mid-career artists like Gregory Dawson and Raissa Simpson, and the pre-professional youngsters who are just starting out. The first weekend happens in Oakland, the rest in SF. (Rita Felciano)

Tonight, 8pm; Sun/10, 4pm, \$10-\$20 Laney College Theater 900 Fallon, Oakl. Feb. 15-16 and 22-23, 8pm; Feb 17 and

Feb. 15-16 and 22-23, 8pm; Feb 17 and 24, 7pm (also Feb 17, 4pm)
Dance Mission Theater
3316 24th St., SF

www.bcfhereandnow.com

SATURDAY 2/9

"CAST SHADOWS"

One of ever-fewer reminders of Valencia Street's gritty boho past



(you know, before every storefront became a purveyor of artisanal something-or-other), Artists' Television Access has steadfastly supported underground and experimental film, video, music, and other media since 1984. Support this integral part of the Mission arts scene by attending "Cast Shadows," a benefit evening featuring collaborations between filmmaker Paul Clipson and drone musicians Barn Owl, Clipson and multi-instrumentalist Jefre Cantu-Ledesma, and moving-image artist John Davis with sound artist Marielle Jakobsons. No "upcycled" vintage acid-wash or hand-crafted bacon gelato need apply. (Cheryl Eddy) 8pm, \$15-\$50

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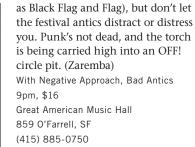
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SATURDAY 2/9

OFF!

If you have ever been a fan of hardcore punk, chances are one, two, or three of your heroes are playing at the Great American Music Hall tonight. OFF! is the hardcore supergroup of punk rock dreams. The LAbased band was formed a few years back by original Black Flag vocalist and Circle Jerks frontperson Keith Morris, Burning Grooms' Dimitri Coats, Redd Kross' Steven McDonald. and Mario Rubalcaba, drummer for both Rocket From the Crypt and Hot Snakes. Last year saw the release of the band's self-titled full length, a steady assault of aggression and great songwriting. This year may mark the reunion of two versions of Black Flag (known separately, confusingly



SATURDAY 2/9

www.slimspresents.com

"DEAN AND BRITTA: 13 MOST BEAUTIFUL... SONGS FOR WARHOL'S SCREEN TESTS"

After Dean Wareham moved on from psychedelic gem Galaxie 500, he teamed up with Britta Phillips in the alt-rock group, Luna. The two have stuck together since and their sparse sound, often reminiscent of Andy Warhol's wunderkinds, the Velvet Underground, is perfectly suited to bring this Warhol footage to life. The 13 film portraits, selected from over 500 shot in Wahol's New York studio between 1964 and 1966, feature famous socialites and artists (Edie



Sedgwick, Nico, Lou Reed) as well as some selected passersby. The music works as an artistic companion to the screen shots, narrating the journey we experience in the portraits by playing off of their resonant light and shadows, smiles and frowns, penetrating or aloof gazes, and even the fritz of the film reel. (Molly Champlin) 8pm, \$35

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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th FIr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format, the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



SATURDAY 2/9

Artists' Television Access

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PALLBEARER

Little Rock, Ark. doomer Pallbearer is every bit as stately, trudging, and somber as its name suggests. But it's the band's way with melody, particularly the soaring, pained vocals of singer-guitarist Brett Campbell, that sets it apart from the down-tuned, fuzzed-out pack. Debut album *Sorrow And Extinction* collected a number of richly deserved year-end honors, including from the SFBG; this week, the city can enjoy



14 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS

Local filmmakers screen shorts at IndieFest

BY CHERYL EDDY cheryl@sfbg.com

FILM Vincent Gargiulo is originally from Stockton and lives in San Francisco, but I spoke with him over the phone from Duluth, Minn., where he's about to start filming his latest project, Duluth is Horrible. "So far, it's actually lovely," he admits. "But Duluth is Lovely, nobody wants to watch that movie."

The title came to him in a dream — he'd never been to Duluth before — but he decided to take the inspiration and run with it. "I came up with a bunch of little stories, semi-based on my life, and decided to set it in Duluth and use that title, and here I am," he says, noting that he's casting locals to act in the project. "A lot of people have been supportive, and a lot have not been. But I'm just hanging out with the supportive ones."

Before his Great Lakes odyssey, Gargiulo was best-known for a pair of videos that brought him a certain amount of notoriety: "David's Pizza Commercial" (which has over half



a million views on YouTube) and "Taste the Biscuit," which caught comedian George Lopez's eye and became a running joke on *Lopez* Tonight. Both clips are excerpts from longer Gargiulo projects; the pizza ad was part of a 1980s TV parody, KNFR From 7:00-7:30.

"I needed some local commercials, and I came up with this pizza song. I thought, 'I should just give it to a random pizza place,' so I gave it to David's Pizza in Stockton — they got a commercial without them knowing about it," he says. "I thought

if anything from that film would have viral potential, it would be that, because the song's pretty catchy. So I just put it out there, and sure enough, it did. I mean, I like all attention I can get, but I don't necessarily seek it out. It was funny because a lot of people were interviewing David — he was on talk shows and stuff, and it was fun to watch. And they don't even mention me at all."

The San Francisco Independent Film Festival's local-shorts focus. "Cults, Manholes, and Slide Rail Riders," contains seven entries, but

only one that features humans playing puppets. That'd be Gargiulo's The Muppetless Movie, a fake movie trailer that pays earnest homage to the Muppets as only a true fan with a crazy idea can. The casting is impeccable: the director busts out a killer Kermit impression, and there's dead-on Statler and Waldorf banter and an uncannily perfect Gonzo.

"I am a huge Muppets fan," Gargiulo admits. "The new Muppet movie was coming out at that time. and I was afraid it was gonna suck. So I thought, 'I'll make my own

Muppet movie, just to be on the safe side.' Originally I was going to use puppets, but there's probably more legal issues there. So I decided to have humans do it instead."

Just about the only thing Manhole 452 has in common with Muppetless is that it's another standout in "Cults, Manholes, and Slide Rail Riders." Jeanne C. Finley and John Muse's eerie short is narrated by an unseen commuter as he nervously rides the 38 Geary downtown from the Richmond. His paranoia: exploding manholes. As the film progresses, his fears are backed up by found footage depicting actual manhole explosions. His unease become ours, as we start to realize he's onto something real and terrifying.

Muse and Finley have been working together since 1988; for the past several years, it's been a crosscountry collaboration, since Muse teaches at Haverford College in Pennsylvania, and Finley teaches at California College of the Arts in SF. Manhole 452 originally appeared as part of a 2011 installation at Patricia Sweetow Gallery, whose Geary Street location provided early inspiration.

"My antenna was up, as was

CONTINUES ON PAGE 16 >>















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SHORT TAKES ON INDIEFEST STANDOUTS

Antiviral (Brandon Cronenberg, Canada, 2012) Yes, that Cronenberg. The spawn of veteran filmmaker David makes an auspicious feature debut with this, uh, Cronenberg-esque body-horror tale. In the stark, gloomy near-future, celebrity worship has become so out of control that healthy people visit special clinics to be injected with diseases gathered from superstars. When he's not offering "biological communion" via shared flu germs plucked from blonde goddess Hannah Geist (Sarah Gadon of Cronenberg Sr.'s 2012 Cosmopolis), medical technician Syd (Friday Night Lights' Caleb Landry Jones) is working black-market deals on the side, peddling illnesses to a sketchy broker who works out of a butcher shop that sells steaks grown from celebrity muscle cells. And if that sounds gross, just know that as Antiviral's clever, sci-fi noir plot twists itself into ever-darker (and gorier) contortions, there's plenty more stomach-turning mad science ahead. You done good, son. Sat/9, 7:15pm; Tue/12, 9:30pm, Roxie.

Berberian Sound Studio (Peter Strickland, UK, 2012) It's the 1970s, and frumpy British sound designer Gilderoy (a flawless Toby Jones) has, somewhat inexplicably, been hired by a flamboyant Italian filmmaker to work on his latest lurid genre piece, The Equestrian Vortex — about a girl who realizes her riding academy is haunted by witches. Any resemblance to 1977's Suspiria is entirely intentional, as writer-director Peter Strickland crafts a meta-horror film that's both tribute to Argento and co. and a freaky number all its own, as Gilderoy begins to realize that the "vortex" he's dealing with isn't merely confined to the

screen. Fans of vintage Euro horror will appreciate the behind-the-scenes peek at the era's filmmaking process, as well as Strickland's obvious affection for one of cinema's most oddly addictive genres.

Bonus points for the Goblin reference. Fri/8, 9:30pm; Feb. 13, 7:15pm, Roxie.

UK, 2012) Ooh, yes, it's the US premiere of the latest from rising star
Ben Wheatley, who exceeds even
2011's very fine hitman-goes-bananas Kill List with the sick and hilarious
Sightseers. Awkward, nerdy couple

Tina and Chris (Alice Lowe and Steve Oram, comedians who wrote the script with Amy Jump) pile into an RV and burn rubber toward some of Britain's lesser-known attractions: Crich Tramway Village, the

Cumberland Pencil Museum, etc. But it's clear from the start that all's not well in this relationship, and it doesn't take long before their "erotic odyssey" also includes screaming fights, dognapping, and multiple homicides. So wrong, and yet so right — the evocative *Sightseers* manages to invent, and perfect, its own genre: the serial-killer road-tip rom-com. *Sat/9 and Mon/11, 9:30pm, Roxie.* (Cheryl Eddy) SFBG

For more short takes, see sfbg.com

SAN FRANCISCO INDEPENDENT FILM FESTIVAL

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CONT>>

John's, around the question of manhole covers," Finley recalls. "We did a lot of research, and it became really evident that they blow *all the time*. For example, three days before our show opened, a manhole blew right in front of the gallery. So we were aware of this phenomenon — and then San Bruno happened. A

horrible, horrible tragedy."

Finley decided to count all of Geary Street's manhole covers. "A lot of weird things have happened on Geary Street," Finley says. (*Manhole 452* specifically points out the former location of Jim Jones' Peoples Temple.) "It's a really interesting San Francisco street, and a pretty ugly street, too."

Soon after, the pair wrote a script based on actual stories that

they'd dug up, interwoven with a character they imagined as their narrator: a man who'd had a manhole blow under his car while he was driving down Geary, forcing him to take the bus — and to question the stability of his surroundings.

"A lot of our work deals with inexplicable, unpredictable random events and the relationship of personal will to those random events: how do you confront an event of that nature, and move through it? And as you move on, how do you take it with you?" Finley explains.

Adds Muse, "We tend to try and make free-floating anxieties explicit and real, and give them shape. In this case, it's the street: the street is a surface, it's a membrane, it's porous and delicate. At any moment that membrane could be torn away,

and the fragility of everything is suddenly exposed. We thought about that metaphor a lot — the surface of the street as barely protecting us from what's underneath." SFBG

"CULTS, MANHOLES, AND SLIDE RAIL RIDERS"

Feb. 17, 2:45pm; Feb. 19, 7:15pm, \$12 Roxie Theater 3117 16th St, SF www.sfindie.com



















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ARTS + CULTURE: TRASH

CAMPY VALENTINE

Fall in love with vampires, acid, severed hands, ----- and interplanetary war at the Vortex Room

BY DENNIS HARVEY

arts@sfbg.com

TRASH Love is the drug, or so sang somebody once. Yet violent conflict has always been a more predominatingly addicting factor in movies — which is why it seems both natural and despairing that the Vortex Room's "For Your Vortex Only" celebration of "Love...Vortex Style" (please guys, only one title per series) features eight vintage movies in which "love"

is less a matter of romantic fulfillment than a titular selling point.

Which is not to say the Vortex programmers have not ranged far and extra wide to find 16mm prints (when available) of the most obscure and eccentric among odes to St. Valentine, though several weren't remotely obscure at the time. That would include the kick-off double bill, which starts off with 1979's Love at First Bite - a post-Young Frankenstein knockoff farce whose selling point was aging Old Hollywood himbo George Hamilton as a Count Dracula exported via coffin-encased necessity to disco-era Manhattan. He's funny; Richard Benjamin as Jewishshrink Van Helsing is funnier. Not so much: the tiresome racial stereotypes or clutter of TV sitcom faces.

That movie was a sleeper hit. A shameful semi-success, by contrast, was its Vortex co-feature The Love Machine (1971) — second adaptation of a Jacqueline Susann bestseller after 1967 camp classic Valley of the Dolls, and by far the best. Of course it's still a glossy, ridiculous swamp of lurid melodrama and degraded "name" actors. John Phillip Law (1968's Barbarella and Skidoo) probably locked himself out of the mainstream stardom by playing Susann's soulless, indiscriminately sexually satisfying TV-executive climber. He's actually very good — more than one can say for the fellow thespians (notably Dyan Cannon, Robert Ryan, Jackie Cooper, and David Hemmings as a particularly mean homosexual caricature) in what was only director Jack Haley Jr.'s second stab at narrative directing before he turned exclusively to celebrating his son-of-Tin-Man Old Hollywood heritage via documentaries like 1974's That's Entertainment!

Actual Valentine's Day programming at the Vortex is certifiably insane: 1935's *Mad Love* has Peter Lorre as a mad scientist in the daddy of all severed-transplanted-hands-of-a-murderer thrillers; while 1987's *Love is a Dog From Hell*, a.k.a. *Crazy Love*, channels the Skid Row poetics of Charles Bukowski into a dazzling Belgian demonstration of art house bravado. It's fatiguingly great.

The last two Vortex Thursdays in February wade into genuinely

forgotten cinematic

chapters. Least (forgotten, but also worthy) among them is The Love-Ins, an inadvertently hilarious 1967 highlight in hippiesploitation with Peyton Place regular Susan Oliver and future Hawaii Five-O star James MacArthur as vulnerable university students roped into the dangerous radicalism of a Timothy Leary-like prof (Richard Todd). When she's dosed on acid, the ensuing polite Alice in Wonderland "freak-out" ballet is perhaps Hollywood's dumbest counterculture indictment ever.

Yea more obscure are this amorous series' final selections. *The Love War* (1970) is a TV movie sci-fi with Lloyd Bridges and Angie Dickinson as combatants on an interplanetary-games war using Earth as its playing field. It's gimmicky but stupid alongside the next year's *Quest for Love*, a clever parallel-time fantasy perhaps beyond the capabilities of director Ralph Thomas (1974's *It's Not the Size That Counts*) and star Joan Collins (whose earnest efforts suggest she never had a naturalistic acting moment in her life).

Unavailable for preview was that *Quest*'s Vortex co-feature *Love Slaves of the Amazon*, a 1957 Universal International exploitation film of which surely more should be known, if only to preserve our fragile balance between the sexes against so much perverted input. Including, of course, camp retrospectives like the Vortex's. SFBG

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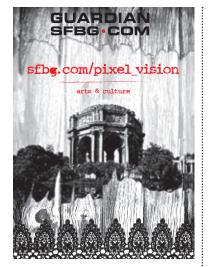


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ARTS + CULTURE: MUSIC

BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY As Homer Flynn describes to me the Bay Area musical landscape during the time when iconic, experimental music-arts collective **the Residents** first rolled into town in 1966, I can't help but picture a tiny gold hammer cracking the earth wide open like it was a piñata, with glitter, powdered wigs, freakish masks, oversized eyeballs, and gingerbread men spewing out in a magnificent tangle.

"A lot of what attracted the Residents to the Bay Area was the psychedelic music scene of the midto-late '60s," he says, with a pleasant Southern drawl. "What was so interesting about that era, was that it was wide open. Because the money was not as big, there was a lot more freedom."

Flynn's talking to me as a van carrying the current members of the Residents careens through the New Mexico desert on their first tour in two years, their 40th anniversary tour, which crawls to San Francisco on Feb. 24 (8pm, \$35. Bimbo's, 1025 Columbus, SF. www. bimbos365club.com).

Looking back at the beginning of the band's career, he includes early FM radio as part of that equation: "FM radio was really getting its start, in terms of broad exposure, and it was wide open. You would turn on KSAN Radio at that time, [and] you could hear Mozart, the Grateful Dead, Bob Dylan, swing music. It was very eclectic, and that's what made it interesting."

He could be describing the Residents themselves with that last descriptor. The mysterious band (always covered in the face, often in whimsical dada-tastic costumery) might have been lured to the Bay by the psychedelia scene, but they took cues from far broader reaches of sound. There was cosmic jazz composer Sun Ra — "I mean, Sun Ra said he was from the planet Saturn."

"There was a lot of mystery about Sun Ra...and when he spoke, everything was all poetic and enigmatic. He was a huge influence on the Residents, in terms of style and music presentation, although, they never really tried to emulate him in terms of music. But there was a lot of respect and influence."

Musically, and composition-wise, there was influence from Captain Beefheart, more on the fringes of psychedelia, and far weirder than the acts that made it exponentially bigger by decade's end. But the Residents have staying power releasing 60 albums and multimedia



FREAK SHOW



CD-ROMs over four decades, including first single Santa Dog (1972), and milestone records like *Eskimo* (1979) and Freak Show (1990).

This is probably a good time to point out that we the listeners don't exactly know who the band members are, or who Flynn is.

This much is true: the Cole Valley neighborhood resident is part of the band's two-person management team, Cryptic Corporation. He's also the art director who created most of their album covers, and who ushered in the concepts for the Residents' many memorable faceless looks, specifically, and most well-known, the eyeball masks, though his original concept for that was giant silver globes.

The heavy globes were a no-go, so someone suggested eyeballs (the better to see you with).

"It was like, well if you have an eyeball, what goes with that? At this time it was still hippie to some extent. What was in for bands was sloppy and slovenly — which, of course, it still is at this time - so the idea of tuxedos they thought, that's cool and classy. And then the top hat was just the perfect compliment to the eyeball and the tuxedo."

He may also be in the band, and the band's main lyricist, but claims to this day otherwise. It's been a long debate, as to who is actually a member of the Residents, because, again, they all wear masks.

However Flynn's connected with the group, he's certainly been along for the journey — the Shreveport, La.native has long been in that bumpy Residents bus, not least for this tour, the 40th anniversary special, which began a day before our conversation.

The live show this time around is a retrospective of the Residents entire career, laying out the colorful story of the band, with monologues and musical bits throughout. The show kicks off — where else? - with "Santa Dog." Flynn says it's meant to paint a broad and entertaining picture of the band.

To add a punctuation mark to the anniversary, the group is offering an ultimate box set: a 28 cubic-foot refrigerator containing releases from the group's entire career, 100 different first pressings including 40 vinyl LPs, 50 CDs, DVDs, and a signature eyeball-with-top-hat mask. Asking price? A cool \$100,000 to the lucky buyer.

On the road, the group is also

bringing more practical merch, such as t-shirts and commemorative coins. Hopefully there'll be plenty left at the Bimbo's show near the end of the tour. While there will still be a couple more dates after it, Flynn considers the SF show to be the big return home.

"I've traveled around quite a bit, I've seen a lot of places that I like, I've never seen any place else that I've wanted to live. In terms of the Residents, best thing I can say is that they've been happy to call the Bay Area home.," Flynn says dreamily. "I know it will feel really good to pull up in front of Bimbo's and take all our stuff in, our well-worn crew at that point, coming to play the show."

GHOST BEACH

Are you familiar with the term "tropical grit-pop." Neither was I, but listen to the NYC band Ghost Beach's Modern Tongues EP, and it should all come together. Or better yet, see it live this weekend. It's all electronic burps and yacht rock vocals, from a pop duo (possibly?) named after a Goosebumps book, with '90s-baiting lyrics, and '80s synth layers. With ONUINU, popscene DJs.

BIG FREEDIA

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BEAK>

Beak> is at one once unsettling and charming; its Krautrock backbone and angular guitars create eerie, paranoid grooves, à la Silver Apples you know the itchy, building beats - but those hushed, mumbly vocals soothe the senses. Drummer-singer Geoff Barrow, keys-guitarist Matt Williams, and bassist Billy Fuller, are all members of other bands (including Barrow's Portishead), so they split their time between acts, but have already released two albums in the few short years they've been able to get together, including criticallylauded 2012 full-length, >>. And their albums are all live recorded improv sessions in the same room, which translates well to shows, making the appearances mesmerizing extensions of previous jam sessions. With Vex Ruffin, Peanut Butter Wolf. Feb. 13, 8pm, \$20. Independent, 628 Divisadero, SF. www.theindependentsf.com **sfbg**

18 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS DANCERS TODD ECKERT AND DAVID SCHLEIFFERS AT "SHARED SPACE SIX" PHOTO BY MARGO MORITZ



SOMETHING OLD SOMETH

Eckert and Simonse deliver uneven 'Shared Space Six'

BY RITA FELCIANO

arts@sfbg.com

DANCE Once a year, long-time colleagues Todd Eckert and Nol Simonse share an evening showcasing their choreography. Unfortunately, the "Shared Space Six" program, presented last weekend at Dance Mission Theater, was not as promising as one would have hoped. Most dispiriting was that the evening's best piece, Eckert's Disparate Affinity, dates back to 2006.

Performed by Eckert and his former colleague at Robert Moses' Kin, Katherine Wells, Disparate is a sensitively developed exploration of how two different people can inhabit similar universes. Here, they become aware of each other, finally get together only to separate again.

With her long-limbed physique, Wells looks as fragile as a reed, but she has a fierce and versatile technique, making her one of the finest dancers in the Bay Area. She and Eckert — strong, muscular, and sturdy — complemented each other excellently. At first occupying opposite spaces on stage, they engaged in a long-distance conversation. When they finally met, touch became an essential part of their connecting. As Eckert floated away, she was left holding in her hand the space he had occupied.

Unfortunately, Simonse badly misstepped in the premiere of his disappointing Kafka Sex Party, set primarily on himself and four male dancers, with Tanya Bello and Kaitlyn Ebert acting as, perhaps, guides to a netherworld. Referencing the fate of Gregor Samsa in Kafka's The Metamorphosis, Simonse wiggled in with a giant shell on his back. He repeatedly asserted that this was who he was, and if you wanted to touch him, that's what you'd get. Bello and Ebert, in black accessorized with aviator sunglasses, cheerfully liberated him, and the scene shifted to a dungeon.

Bathed in murky red light, the men — in black leather dance belts — pumped, stretched, and slid onto each other's bodies, coupling and retreating. At one point, three of them squeezed themselves into a sandwich. These anonymous encounters occurred as if on cue, as did the periodic group hops and risings from the back like the spokes of a wheel. In the work's third section, white streamers were lowered from a fan into a maypole for the men to dance around. Was it a dream

or a nightmare, or both?

One of Kafka's difficulties may be that Simonse took a highly evocative literary reference but didn't work with it enough (or, at least, not clearly enough). Also, the anonymous erotic encounters he tried to suggest are difficult to translate to the stage. They were both too stilted and too bland. The uncredited musical collage of rumbling drums threatening melodic strains had the kind of complexity that the choreography sadly lacked.

Last year, Simonse danced in a black ruffled skirt with Theatre Flamenco. He looked fabulous. So perhaps, it's not surprising that for the premiere of I Could Never Make You Stay he donned a white facsimile. His and Eckert's first try at co-creation yielded an unwieldy but harmless affair with some fine and a lot of meandering dancing. Each choreographer contributed a perspective on impermanence.

Eckert's duet with handsomely trained newcomer David Schleiffers had the two men locked in a frozen head-to-head collision. It's an image that would reoccur. They looked like boxers waiting for the referee to step in. But then some mysterious force started to turn and unglue them into luscious encounters with sensuously interlocking arms and a sense of spacious, though temporary, connection between them.

Taking a break from hanging laundry, Simonse's well-paced solo sent him scurrying along the ground, loping across the stage, curling and shooting his limbs in all directions. Dancing on to his toes with his arms into ballet's high fifth position, he projected his longing upward. I Could Never's most charming sequence, however, came with an unlikely duet for tall, sturdy and visibly pregnant Peta Barrett and a weasel-like Chad Dawson.

The white T-shirts on Simonse's laundry line may have stood for past loves — but perhaps they were just ordinary white shirts. A quartet of women, in a feminist metaphor, wiped the floor with them, or donned them as accoutrements. The grand finale's 16 whirling dancers cheerfully asserted as couples the work's title, and indeed, they couldn't make each other stay. Dressed in voluminous white wedding gowns, they looked as if they'd been plopped into creampuffs. Rigorously shaking their colorfully clad legs, they metamorphosed into circus artists. sfbg



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EYE TO EYE, CAPE TO CAPE TATTOO DESIGN BY STEPHEN SADOWSKI

encounter between Batwoman and

Catwoman by Tana Ford, which she

did with sort of JH Williams-style

layouts. Justin's doing a Batman

OUT OF THE BATCLOSET

"Batman on Robin" unleashes the dynamic duo's unspoken desire

BY MARKE B.

marke@sfbg.com

VISUAL ARTS "When I first saw the 1970s comics version of Batman by Neal Adams, I got a bit weak-kneed - though I was too young to know what that meant at the time," comics artist Justin Hall ("No Straight Lines: Four Decades of Oueer Comics." "Glamazonia") told me over a beer at his Mission apartment. "Here was a more realist Batman, with muscles and chest hair ... and he had gotten rid of Robin at that point, which left room for me!"

Venturing into a comic nerds' den — especially one containing Hall and Rick Worley ("A Waste of Time"), two of SF's comicus nerdii ne plus ultras — can make for a heady experience, involving intricately detailed discussions on topics as varied as copyright infringement, Tijuana Bibles, Bob Dylan vs. Roy Lichtenstein, Alfred Hitchcock's lesbian subtexts, the evolution of the muscle daddy in popular culture, and recent scandals like that of Vertigo Comics executive editor Karen Berber's rather abrupt departure from the DC Comics fold.

In short, in this case, a delectable mental Batcave full of Gotham arcana pertaining to the hoariest slash-fic topic this side of Kirk/Spock, the enduring homo subtext of the Dynamic Duo. With "Batman and Robin," an art show at Mission: Comics and Art, Hall and Worley are displaying the works of dozens of comics artists willingly tackling the theme — and finding that beyond the Boom! Pow! Splat! of the '60s men-in-tights camp TV classic or the suggestively archetypal narrative of brooding, rich, handsome Bruce taking in and mentoring (and, in the '40s, even sharing a bed with) young orphaned circus hustler Dick, there are innumerable points of entry and intrepretation for queer fans.

Of course, that candy-colored, vaguely existentialist TV show does have a lot to answer for, along with its direct descendants. "I'm pretty sure I first encountered Batman when the Tim Burton movie came out in 1989," Worley told me. "I saw a table display at a B. Dalton in a mall, and I was intrigued because it was the first time I had ever seen comic books displayed stuff, I'm amazed." The broader history of interpretations of the Dynamic Duo's sexuality is full of twists and turns. "I think what has changed most over time is the awareness of gay identity," Worley said. "If you were gay in the '40s, there was almost nothing gay available for you to see.

It was exciting when you found things [in comics]. I think what's happened in the meantime is a kind of convergence. As people don't have to be closeted, figuring out if somebody is or isn't gay isn't as much a part of gay life. Now in comics, there are superheroes who

are gay, you don't have to find signs and create your own interpretations of ones who may or may not be. And if you're a gay writer trying to include that subject matter in a comic you're writing, you don't have to encode it, either. But because mainstream superhero comics are dealing with characters who were created decades ago and who have been worked on by hundreds of artists, those characters have now accumulated the baggage of all those interpretations and it's part of what is always present when they're being used."

Hall adds: "In his 1954 book Seduction of the Innocent, Fredrick Wertham pointed their relationship out as particularly unwholesome, and so I think it's fair to say that ever since Robin burst onto the scene in his little green Speedo and elfin shoes, there have been suspicions about the goings on in the Bat Cave. The Batman-Robin fantasy has changed some over time, as queer relationships have become more normalized and mainstream. But many readers still have a perverse joy in finding unintended homo subtext in work like the Batman comics." sfbg



Opening reception Fri/8, 7pm, free. Show run through March 3. Mission: Comics and Art 3520 20th St., Suite B, SF www.tinvurl.com/batmanonrobin



Kama Sutra. There's so much like that in a bookstore. The comics there were Grant Morrison's Arkham Asylum and Frank Miller's Dark Knight Returns, and my mom wouldn't let me

look at them because she said they

were too dark. I would have been

comics she was probably right. So

the more intriguing to me.

something with Batman in it,

though, was probably afternoon

about seven, and in the case of those

obviously, that just made Batman all

"The first time I actually saw

reruns of the Adam West show, and

I'm pretty sure I enjoyed it because

I really wanted to bang Burt Ward

as Robin. The Robin costume has

always been hot to me since then."

out the call to other artists for their

But once Worley and Hall put

graphic interpretations of Batman-Boy

Wonder relations, they were inundat-

ed by all sorts of personal takes.

"The pieces we have in our show are amazing," Worley said. "We have paintings, like a Gustav Klimt homage by Andrew Guiyangco. We have more indie style comics. We have some more Yaoi looking-ones, a cute chibi one, one by Brad Rader in a very classic '40s Batman illustration style, only with Robin butt-

naked. We have a story of a lesbian

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WEST MEMPHIS BLUES

""" 'West of Memphis' asks some long-overdue questions of a notorious case

BY NICOLE GLUCKSTERN

arts@sfbg.com

FILM At this point, it's hard to imagine a present-day murder trial more painstakingly documented than that of the so-called West Memphis Three. The subject of four documentaries, with a feature film in the works (starring Colin Firth and Reese Witherspoon, no less), and inspiring at least as many books, websites, and countless articles, the

story of the three teenagers convicted of the brutal killings of three small boys has never quite dropped from public attention.

Still, despite its relatively high profile, almost two decades have passed since the crime, and the defendants' quest to have their convictions overturned has taken literally half their lives — a journey they're still traveling, despite a surprise 2011 deal cut with the state of Arkansas that allowed them to walk out of prison, free men but convicted fel-

ons. According to the newest documentary in the canon, West of Memphis, that's just too long to wait for justice.

West of Memphis can be considered both a crash course for those who somehow missed the Bruce Sinofsky and Joe Berlinger-directed Paradise Lost trilogy of documentaries which preceded it, as well as a telling portrait of a deeply-flawed criminal justice system at work. It's an evenly-paced montage of talking heads, archival trial footage, and interviews with investigators and legal experts, with additional focus on the personal life and relationship between death row inmate Damien Echols and his wife Lorri Davis, who met while he was incarcerated.

The doc traces the entire case, from the initial news reports of the disappearances of eight-year-olds Christopher Byers, Michael Moore, and Steve Branch, to the supporter-funded, post-conviction investigation and appeals process still unfolding today. Produced by Echols, Davis, and power-duo filmmakers Peter Jackson and Fran Walsh, West of Memphis centers specifically on Echols' case, in distinct contrast to the Paradise Lost films.

"There were a lot of different reasons for that," director Amy Berg explains. "[One was] because Damien was on death row, he was taking a different journey

through the legal system [than fellow defendants Jason Baldwin and Jesse Misskelley Jr., who were sentenced to life imprisonment instead]."

Another reason: access. Echols and Davis were not only central to the narrative of the film, they were

also instrumental in getting Berg acclimated to West Memphis. Their contacts became her contacts, and their story became her focal point.

Over the years, Echols' defense team had gradually amassed testimony from a slew of high-powered experts — profilers, forensic pathologists, and DNA testers — all of which pointed away from the West Memphis Three, and in some cases suggested new suspects. But despite this seemingly compelling material, Echols' appeal hit

a wall in 2008, when then-Circuit Court judge David Burnett, who had presided over the original trials, denied a new hearing, citing "inconclusive evidence." It was then that Jackson and Walsh, who had privately bankrolled much of the investigation leading to the DNA appeal, began to think about making a documentary.

"We'd been shut down by the court system," Davis says. "We didn't know what else to do to get this information about the

case out to the public." That's when Berg, whose 2006 doc Deliver Us from Evil was nominated for an Academy Award, was approached by Jackson about the possibility of filming the continuing saga of the West Memphis Three. A former investigative journalist, Berg's experience in the field led to some very interesting interview footage of subjects hitherto undocumented, including two young men — friends of a nephew to victim Branch's stepfather — whose rather late-in-the-game affidavits may turn out to be the impetus for the state to reopen the investigation that the West Memphis Three have been hoping for.

"Amy just has this amazing ability to wait it out," Davis says. "People would just open up to her."

But where were these witnesses before West of Memphis? There's been a reward offered on new information for years, and it seems like there's been plenty of opportunity for folks to come forward before now.

"There's such a culture of fear in Arkansas, and in the South in general," Berg considers. "I really think everyone was concerned for their own well-being."

It remains to be seen if breaking the long silence of a cluster of perjurers and procrastinators will translate into a reopening of the case; word is there's some movement in

> that direction. But for now, at least, the public finally has a chance to hear the testimonies that the West Memphis Three have waited so long to present. segs

> > WEST OF MEMPHIS opens Fri/8 in San Francisco.





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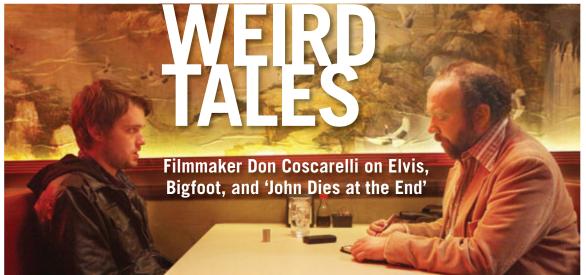
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ARTS + CULTURE: FILM

CHASE WILLIAMSON AND PAUL GIAMATTI IN JOHN DIES AT THE END PHOTO COURTESY OF MAGNET RELEASING



BY CHERYL EDDY cheryl@sfbg.com

FILM It was a particular thrill to talk to Don Coscarelli on Jan. 8 — Elvis' birthday. He is, after all, the guy who made 2002's *Bubba Ho-Tep*, which imagined an elderly version of the King fighting the evil mummy that's menacing his nursing home. Coscarelli's other credits include 1979's *Phantasm* (and its 1988, '94, and '98 sequels), 1982's *The Beastmaster*, and his latest: supernatural noir buddy comedy *John Dies at the End*, based on David Wong's comedy-horror novel.

San Francisco Bay Guardian I'm a big fan of Bubba Ho-Tep. I read that you met [John Dies star] Paul Giamatti because he was also a fan of that film. Don Coscarelli Absolutely true. About five or six years ago, I received an email from Eli Roth, who was over in Eastern Europe working on one of the *Hostel* movies. He'd had a meal with Paul while they were there, and Eli sent me this email right away: "All Paul could talk about was Bubba Ho-Tep!" I thought he was just exaggerating, but it was true — Paul really liked the movie a lot, which was really rewarding to hear.

When we first met, I was trying to put together a sequel to *Bubba Ho-Tep*, and I had this idea that Paul could play Elvis' manager, Colonel Tom Parker. The *Bubba* project didn't end up coming together, but when I came across the David Wong book, I pitched it to him and he really liked the idea. So he helped as both executive producer and by playing the role of Arnie in the movie.

SFBG Besides Giamatti, the cast is mostly up-and-comers — plus Glynn Turman, who played the mayor on The Wire. Are you a Wire fan?

DC A huge *Wire* fan. I'm toying with the thought of starting from

scratch and watching it from the beginning again.

SFBG How did you cast the dog, Bark Lee? **DC** Here's the thing with dogs: many years ago when I was a young lad, I made this movie called The Beastmaster (1982), and I learned not to expect much from animals. [Their performances] all have to be done in terms of editing and just lots of shooting. But this dog — and his real name is Bark Lee — I'd known for awhile, because [his owner is] a good friend who was one of the coproducers on the movie, Brad Baruh. So I thought, "Why couldn't Brad's dog just play the role?" Brad started training him on his own, and it worked out great. He did very well.

SFBG How did the special effects in John Dies break down, in terms of props versus CGI?

DC I never really quantified which is which. We probably bit off more than we could chew in terms of too many digital effects. But, look — they're all just tools, and you just have to find the right one for the right thing. Sometimes, combining the two can be so much better than either of them.

The meat monster sequence [in *John Dies*] was always a challenge. In pre-production, I was trying to figure out how to do it. I consulted a lot of friends and effects folks, and was thinking at one time of making it a 3D construct. But then it had to interact with the actors, and throw out a sausage link and grab 'em by the neck, and I just didn't see how that would work in CG.

Robert Kurtzman, who is one of the guys from K.N.B. EFX Group, had also done the *Bubba Ho-Tep* monster. He did an illustration where we could do it as a man in a suit, so we did it that way — and the suit is a total work of art. When it was finished, we added some highlights with CG, where we animated the little trout that runs up

the back of the meat monster as he's coming together. I think that added a level of bizarreness to it that took the edge off it just being only rubber.

SFBG John Dies has a lot going on: gore, surreal humor, buddy comedy elements, and even some film noir flair. How did you get the tone just right? **DC** It's all a function of the editing process. Going into it I had a lot of ideas about what the tone would be, but when you're filming it's hard to really keep track of that. With this screenplay, there was always the opportunity for it to go off the rails. It takes so many liberties and it's so out there.

Luckily I had enough time where I was able to bracket the performances. I could do a subtle one, I could do a moderate one, and I could do an over-the-top one. Editing's really like writing with visuals — you can watch the previous scene and watch the succeeding scene and then tailor it so that you've got some sort of tone and flow. But it always was a challenge.

SFBG Any chance you'll ever make that Bubba Ho-Tep sequel? **DC** Elvis is eternal. He will outlive all of us! It's something I would like to do. It felt like it was gonna happen, about three or four years ago, and then it just fell apart. But I still would love to do it one day, and I've got a lot of great ideas.

One of the best things about *Bubba* was that we had a load of fun thinking up sequels. You can just take *Bubba* and put a monster after it, and you'd have a sequel. You're talking about weird ones like *Bubba Blob*, and of course there was always *Bubba Sasquatch*, which would have been great. Because, you know, Elvis in the woods fighting a tribe of Bigfoot ... now *that* would be cool! SFBG

JOHN DIES AT THE END opens Fri/8 in Bay Area theaters.

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dancefloor with 200 similar atheists in the face of the love goddess. But as many of you will be happily celebrating with partners (hiss!), I've assembled this fourpack of completely locally-made Valentine's Day gifts. You're welcome (pfft.)

the office manager, one's priest.) That being said, it is possible to make a case for the originality of this four-pack of burnt caramel bites. The foursome is only available at Recchiuti's Dogpatch shop, which is tucked into the flank of the factory where the chocolates are made

Rimedio told me in an email. The line includes pieces strung with super-strong cord that can be worn around the calves, looped underneath the crotch, or tied around wrists. Most everything is modular, for versatility/variety's sake.

www.varianceobjects.com



TOURANCE FAKE FUR RABBIT ROBE, \$178

You can't get more luxe than this without killing something, and unless it's vintage, I find artifacts of animal death incredibly unsexy. Tourance makes all its faux fur right here in the city, so if your Valentine isn't much for Hef wear. check out the line's vests in faux fox and mink, and its throw blankets modeled on chinchilla fuzz or inspired by mane of lion. Highly recommended for those of us too embarrassed by the word "snuggle" to ever ask to be embraced - nuzzling comes naturally when you just unwrapped the softest garment known to personkind.

www.tourance.com

RECCHIUTI'S CREATIVITY **EXPLORED DOG ART** CHOCOLATES, \$21

I am not a fan of gifting chocolates on V-Day to anyone but the most perfunctory recipient (the sweet



(next to the company's super-fly Chocolate Lab café, which is doing two dinner seatings for a special Feb. 14 menu.) The doggie designs were born as art made by developmentally-disabled adults at community gallery Creativity Explored, an echo of the for-sale exhibition you'll find behind Recchiuti's cash register. And in addition to all these things: doggies. People love those guys.

807 22nd St., SF. (415) 826-2868, www.recchiuti.com

VARIANCE OBJECTS HARNESS, PRICES START AT \$240/SET

Why does BDSM fashion have to be so damn obvious? Everybody knows you're there to be roughed up, do we really need to drop hundreds of dollars on the same industrially-accessorized black patent leather that everyone's wearing? I love Variance Object's founder Nicole Rimedio for making beaded bondage gear for your kinky-yet-discreet angel. "I love the idea that I may be wearing a rope to bind my lover's



SF BEER WEEK, PRICES VARY

Although you will get side-eyed by many Valentines if you suggest that a bottle of Miller High Life is an adequate way to celebrate Cupid's aim, warm fuzzies while boozing are still totally possible. Per usual, V-Day falls in the thick of the Bay Area's marquee week for gourmet brew events, SF Beer Week. So take your low-key, sudsloving babe to Thirsty Bear's \$20-25 "Chocolate, Beer, and Cupid" night to sip coco-vanilla cask ale while making your own chocolates (feel free to bring your boo's favorite aphrodisiac throw-in for xxxtra points.) Also happening on Feb. 14: sweet and sour beer pairings at The Monk's Kettle, four limited release brews on tap, with sweet bites from Socola Chocolatier at Speakeasy Brewery's newly-opened, Kelly Malone-designed tap room. Elixir, Noc Noc, the Sycamore, Rosamunde's Mission location, La Trappe, and Blackbird are all doing V-Day Beer Week specials as well.

Various Bay Area locations, www.sfbeerweek.org **SFBG**



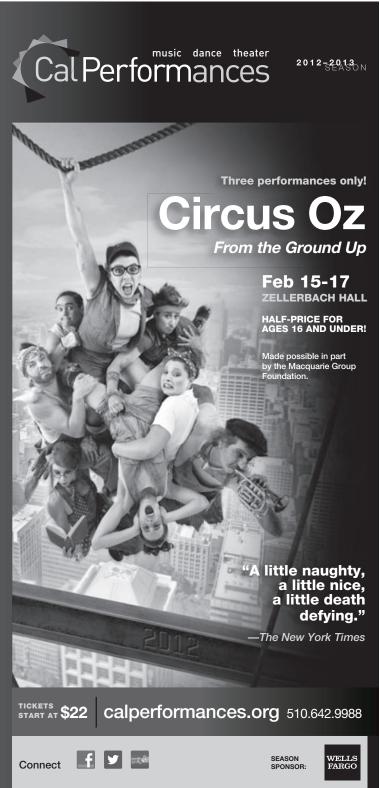


PHOTO BY ANGEL CEBALLOS

Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venueguide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the list-

WEDNESDAY 6

ROCK/BLUES/HIP-HOP

Balance and Composure, Jealous Sound, Daylight Bottom of the Hill. 9pm, \$12. Jackson Browne Masonic, 111 California, SF; www.masonicauditorium.com. 7:3pm. Freddie Hughes Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com 7:30pm, free.

Keith Crossan Blues Showcase with Peter Walsh Biscuits and Blues. 8pm, \$15. People Under the Stairs, Revolutionary Rhythm Slim's. 9pm, \$20. Reuben Rye Rite Spot. 8:30pm, free.

Sandy's, She's, Farallons, DJing by Kacey Johansing Brick and Mortar Music Hall. 9pm,

Terry Savastano Johnny Foley's. 9pm, free. Seapony, Rose Melberg, French Cassettes Rickshaw Stop. 8pm, \$10-\$12. Spiral Electric, Kingdom of the Holy Sun, Blues for Carl Sagan Hemlock Tavern.

Sufis, Hungry Skinny, Greening, Posole Elbo

Room. 9pm, \$6.
Toasters, Mrs. Skannotto, Monkey Thee Parkside, 8pm, \$12.

Todd vs Papi Johnny Foley's Dueling Pianos.

Wild Eyes SF Rio Grande, 1108 Market, SF; facebook.com/savetherio. 9pm, free.
Worth Taking, We Shot the Moon, Fourth and King Cafe Du Nord. 9pm, \$10.



JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room,

417 Stockton, SF; www.mystichotel.com. 6-9pm, free. Ricardo Scales Top of the Mark, 999

California, SF; www.topofthemark.com.

Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF: www.cafedivinesf.

FOLK/WORLD/COUNTRY

Bluegrass Country Jam with Jeanie and **Chuck** Plough and Stars. 9pm. **Cha-Ching** Boom Boom Room. 8pm, \$5. La Ruya feat. Melissa Cruz Yoshi's SF. 8pm,

Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.booty-

callwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party. **Coo-Yah!** Slate Bar, 2925 16th St, SF;

www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and

Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3. Housepitality F8, 1192 Folsom, SF; www. feightsf.com. 10pm, \$5-\$10. With Akufen, Nikola Baytala and Tyrel Williams

Martini Lounge John Colins, 138 Minna, SF; www.johncolins.com. 7pm.

THURSDAY 7

ROCK/BLUES/HIP-HOP.

Bad Ass Boots, Groovy Judy, Steel Hotcakes Hotel Utah. 9pm, \$10.

Fletcher Palooza feat. Forrest Day, Midtown Social Slim's. 7pm, free (donations). Girls in Suede, Buzzmutt, Black Hole Oscillators Hemlock Tavern. 8:30pm, \$6. Ghost Beach, ONUINU, popscene DJs

Rickshaw Stop. 9:30pm, \$10.

Cuba Gooding and the Main Ingredient Rrazz Room, 1000 Van Ness, SF; www.liveattherrazz. com 8nm \$35

Hammond Organ Soul Blues Party with Chris Siebert Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm,

Hot 8 Brass Band, Assemble Head in Sunburst Sound, DJ Platurn Brick and Mortar Music Hall 9nm \$15

John Lawton Trio Johnny Foley's. 9pm, free. Lionel Young Band Biscuits and Blues. 8 and

Not to Reason Why, Amonie, Commissure Cafe Du Nord. 8:30pm, \$8.

Papi vs Todd Johnny Foley's Dueling Pianos.

9pm, free.

Picture Atlantic, Cash Pony, Dogcatcher
Bottom of the Hill. 9pm, \$10.

Slim Cessna's Auto Club, Some Ember, Carletta Sue Kay Great American Music Hall.

9pm, \$15. Spyrals, Wild Wild Wets, Barbarian, Midnight Palms Thee Parkside. 9pm, \$7. Sandi Thom, Francesca Lee Yoshi's SF. 8pm,

Wailers, Roger Steffens Independent. 9pm,

JAZZ/NEW MUSIC

Dave Dondero, Tom Heyman, Jeffrey Luck Lucas Rite Spot. 9pm, free. Stompy Jones Top of the Mark, 999 California,

SF; www.topofthemark.com. 7:30pm, \$10. **Koobi Fora, Mr. Frisky** Boom Boom Room.

Panique Bistro SF Grill, 2819 California, SF; www.paniquejazz.com. 6-10pm, free

FOLK/WORLD/COUNTRY

Dix Bruce and Julie Cline Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 8-10pm. free. Oakshott, Johnny Nash, Jordan Carp, Alex Jimenez 50 Mason Social House, SF; www.50masonsocialhouse.com. 7-10pm, free. Shannon Ceili Band Plough and Stars. 9pm. Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With DJ-hosts Pleasuremaker and Senor Oz, guest DJ

All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground. **Baauer, DJ Dials** 1015 Folsom, SF; baauer-out.

eventbrite.com. 10pm, \$17. **Base: Stefano Noferini** Vessel, 85 Campton

Place, SF; www.vesselsf.com. 10pm, \$8-\$10. **DAMSF** DNA Lounge. 10:30pm, \$10-\$20. Dance, art, live music, and fashion

Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music. Smash and Grab Record Release Party

Monarch. 9pm, \$5. With Christian Martin, Nikola Baytala, and Majitope.

Supersonic Lookout, 3600 16th St., SF; www. lookoutsf.com. 9pm. Global beats. **Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero,

FRIDAY 8

ROCK/BLUES/HIP-HOP

Copper and Glass 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm.

Ghost Parade, Soonest, Chaw DNA Lounge.

Cuba Gooding and the Main Ingredient Rrazz Room, 1000 Van Ness, SF; www.liveattherrazz. com. 8pm, \$35.

Hammond Organ Soul Blues Party with Jules Broussard Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm,

I The Mighty, Beta State, High Society, Belle Noire Bottom of the Hill. 8:30pm, \$12. Andrew "Jr. Boy" Jones Biscuits and Blues. 8

La Gente, Canedlaria, Sol Tevel Elbo Room.

9:30pm, \$12.

Nashville Pussy, Meat Sluts, Fucking Buckaroos Thee Parkside. 9pm, \$15.

Newcomers Slim's. 9pm, \$13. North Mississippi Allstars Independent. 9pm,

Nova Albion, Wild Cub, Escondido, Aaron Axelsen Brick and Mortar Music Hall. 9pm, \$7-\$10.

Reignwolf Cafe Du Nord. 9:30pm, \$10. Residual Echoes, Colin L. Orchestra, A White **Hunter** Hemlock Tavern. 9:30pm, \$8. **Sister Exister** Lost Church, 65 Capp, SF; www.

thelostchurch.com. 8:30pm.

Nathan Temby, Todd, Papi Johnny Foley's

Dueling Pianos. 9pm, free.

Top Secret Band Johnny Foley's. 9pm, free.

Suzanne Vega Herbst Theatre, 401 Van Ness, SF; www.cityboxoffice.com. 8pm, \$25-\$65.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com.

Richard Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Benjamin Brown and Clay Hawkins Plough

Henhouse Prowlers, Dustbowl Revival, Front Country, Red Dog Ash Great American Music Hall. 8pm, \$15. SF Bluegrass and Old-Time

DANCE CLUBS

Aston Shuffle Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30. **Heartheat** John Collins, 138 Minna,SF; www

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johncolins.com. 9pm. Hip-hop, R&B, reggae, soul, and dancehall. Indie Slash Amnesia. 10pm.

Joe Lookout, 3600 16th St., SF; www.lookoutsf. $com.\ 9pm.\ Eight\ rotating\ DJs,\ shirt-off\ drink$

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B. Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

That 90s Dance Party DNA Lounge. 10pm, \$7-\$9. With Devon, KidHack, Sage, and more.

SATURDAY 9

ROCK/BLUES/HIP-HOP

Authentic DNA Lounge, 4pm, \$10. Bar Feeders, Unko Atama, Whoosie What's It's El Rio. 10pm, \$7

"Cosmic Love Ball" Fillmore. 8pm, \$30. With Rubblebucket, Materialized, North Beach Brass

Cool Ghouls, Party Owl, Big Drag Hemlock Tavern. 9:30pm, \$7.

Enslaved, Pallbearer, Royal Thunder, Ancient

Vvisdom Slim's. 8pm, \$17. Fat Opie Red Poppy Art House. 7:30pm, \$20. Cuba Gooding and the Main Ingredient Rrazz Room, 1000 Van Ness, SF; www.liveattherrazz. com. 7 and 9:30pm, \$35.

Hammond Organ Soul Blues Party with Jules

Broussard Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm,

Janiva Magness Biscuits and Blues. 8 and

Andy McKee, Joel Tipke Yoshi's SF. 8pm, \$30;

New Monsoon, Lonesome Locomotive Brick

and Mortar Music Hall. 9pm, \$15-\$20. Off!, Negative Approach, Bad Antics Great American Music Hall, 9pm, \$16.

Sabaton, Hatchet, Midnight Chaser Thee Parkside. 9pm, \$15.
Secret Secretaries, Buzz Mutt, High Anxiety

Amnesia. 6pm.

Sundowner, Miracles, Great Apes Bottom of

the Hill. 9pm, \$10. North Mississippi Allstars Independent. 9pm,

Tall Shadows Johnny Foley's. 9pm, free. Third Date, My Name is Joe Thee Parkside

Todd, Papi, Nathan Temby, Johnny Foley's Dueling Pianos, 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured

Old-Time Festival.

CottonTails Rite Spot. 9pm, free.
"Jarring Sounds" Seventh Avenue Presbyterian Church, 1329 Seventh Ave., SF; www.sfrv.org.

7:30pm, free, With Danielle Reutter-Harrah and

FOLK/WORLD/COUNTRY

Anju's Pale Blue Eyes Plough and Stars. 9pm. Anne and Pete Sibley, Misner and Smith, Melody Walker and Jacob Groopman St. Cyprian's Episcopal Church, 2097 Turk, SF; (415) 454-5238. 8pm, \$15. SF Bluegrass and

Sassparilla, Hook and Anchor, Left Coast **Country** Cafe Du Nord. 9pm, \$13-\$15. SF Bluegrass and Old-Time Festival.

Gayle Schmitt and the Toodala Ramblers
Randall Museum, 199 Museum, SF; (415) 554-9600. 1 and 3pm, \$6-\$9. SF Bluegrass and

Old-Time Festival.

Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascafe.net.

DANCE CLUBS

Bootie SF: Pre-Valentines Party DNA Lounge. 9pm. \$10-\$15.

Braza! Slate Bar, 2925 16th St, SF; www.slatesf.com. 10pm, \$5. Brazilian dance party. Club Gossin Cat Club 9nm free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life,

Damon, and more. **Cockblock** Rickshaw Stop. 10pm, \$5-\$10. With DJs Chelsea Starr and Ms. Jackson.

Tormenta Tropical Elbo Room. 10pm. \$5-\$10. With Zuzuka Ponderosa, DJ Sabom Shawn Revnaldo and Oro11

2 Men Will Move You Amnesia, 9pm.

Room

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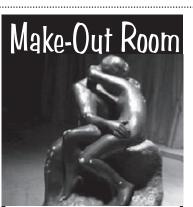
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Paris to Dakar Little Baobab, 3388 19th St. SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

SUNDAY 10

ROCK/BLUES/HIP-HOP

Big Tree, Idea the Artist, Waiting Room Cafe Du Nord, 8:30pm, \$8.

"Cliff Burton Tribute" Brick and Mortar Music

Hall. 7:30pm, \$12-\$15. **Karina Denike** Rite Spot. 8:30pm, free. Hammond Organ Soul Blues Party with Lavay Smith Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm,

UPCOMING

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SPECIAL ISSUES

BANDS ON THE RISE

FEBRUARY 13

G50 TOP 50 BARS

FREEDOM OF INFORMATION

MARCH 13

Daniel Hart Hemlock Tavern. 6pm, \$6. Lagwagon, Dead to Me, Nothington, Hungry Tiger DNA Lounge. 8pm, \$20. Odd Owl and Foxtails Brigade Yoshi's SF.

7pm, \$12.
"Wizard Bloody Wizard video premiere" Thee Parkside. 8pm, free. With Rock Bottom

JAZZ/NEW MUSIC

and Bad Shit.

Rachel Magidson, Isabelle Fontaine, Jeff Magidson Bliss Bar, 4026 24 St, SF; www.blissbarsf.com. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free. Fat Opie Red Poppy Art House, 6pm, \$5-\$15. Marla Fibish Plough and Stars. 9pm.

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Get Happy String Band Bird and Beckett, 653 Chenery, SF; (415) 586-3733. 4:30pm. SF Bluegrass and Old-Time Festival.

Twang Sunday Thee Parkside. 4pm, free. With Better Haves, Dirty Shakers.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Ludichris, and J. Boogie.

Jock Lookout, 3600 16th St, SF; www.lookoutsf.com, 3pm, \$2,

MONDAY 11

ROCK/BLUES/HIP-HOP

Emily Bonn and the Vivants, Black Crown String Band, Toshio Hirano Amnesia. 8pm. SF Bluegrass and Old-Time Festival.

VEDNESDAY FEB 6 2013 BPM DOORS \$ 12 · AA

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THE MIGHTY

Mega Ran, Bit Brigade, A_Rival, Urizen, Dr. Awkward DNA Lounge. 9pm, \$11.
Ra Ra Riot, Pacific Air, Cayucos Fillmore.

8pm, \$22.50.

Scrapers, Pow!, Mane Elbo Room. 9pm, \$6.
What Made Milwaukee Famous Cafe Du Nord. 8:30pm, \$10-\$12.

JAZZ/NEW MUSIC

Dawn Oberg Rite Spot. 8:30pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff

Death Guild DNA Lounge. 9:30pm, \$3-\$5.Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

M.O.M. Madrone Art Bar. 6pm, free. DJs

Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday. **Soul Cafe** John Colins Lounge, 138 Minna,

SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 12

ROCK/BLUES/HIP-HOP

"Celebrate Mardi Gras Parade" Brick and Mortar Music Hall. 5:30pm, free. With Jazz Mafia, Stanford Marching Band, and more. Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$20

King Loses Crown, Drop Dead Sixty Bottom of the Hill. 9pm, \$10.

Sean Smith Amnesia. 9:30pm. **Shani** Grand Hyatt San Francisco, 345 Stockton; www.shanirose.com. 7pm, free. Stan Erhart Band Johnny Foley's. 9pm, free. White Barons, Owl, Winter Teeth Knockout.

9:30pm, \$7. Yes Go's, Krells, Bellyfruit Hemlock Tavern. 8:30pm, \$6

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9nm free

Frisky Frolics Rite Spot. 8:30pm, free. Renee Wilson, Marcus Shelby Trio Yoshi's SF. 8pm. \$22.

FOLK/WORLD/COUNTRY

Brazilian Wax Elbo Room. 9pm, \$10. With Fogo Na Roupa, Lau Paiva Band, and residents DJs Carioca and Lucio K

Brazilian Zouk Bissap Baobab, 3372 19th St. SF; www.bissapbaobab.com. 8:30pm, \$5-\$12. Jerk Church DNA Lounge. 8pm, \$20. With Tabernacle Choir, Hobo Goblins, Ghost Town Gospel.

Barry O'Connell, Vinnie Cronin Plough and

DANCE CLUBS

Stylus John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.

Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm Hip-hop from the 1990s. **SFBG**

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ANNEMARIA RAJALA AND ANNA ISHIDA STAR IN WORLD PREMIERE THE FOURTH MESSENGER PHOTO BY DAVID ALLEN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com

THEATER

OPENING

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheatre.org. \$38. Opens Fri/8, 8pm. Runs Thu-Sat, 8pm. Through March 30. Shelton Theater presents Yasmina Reza's Tony-winning comedy about upper-middle-class parents clashing over an act of playground violence between their children

BAY AREA

The Fourth Messenger Ashby Stage, 1901 Ashby, Berk; www.thefourthmessenger.com. \$23-40. Opens Wed/6, 8pm. Runs Wed-Thu, 7pm (Thu/7 and Feb 14, show at 8pm; no show Feb 13 or 20); Fri-Sat, 8pm; Sun, 2pm. Through March 10. 100 Shades of Green presents the world premiere of Tanva Shaffer and Vienna Teng's musical that imag ines a contemporary, female Buddha.

ONGOING

Cat on a Hot Tin Roof Buriel Clay Theater at the African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org. \$10-15. Sat, 8pm; Sun, 3pm. Through Feb 17. African-American Shakespeare Company performs Tennessee Williams' Pulitzer-winning classic. Dear Harvey New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Feb 24. New Conservatory Theatre Center performs Patricia Loughrey's play about Harvey Milk, drawn from over 30 interviews Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food. 4000 Miles Geary Theater, 415 Geary, SF; www act-sf.org. \$20-150. Wed/6-Sat/9, 8pm (also Sat/9, 2pm); Sun/10, 2 and 8pm. ACT performs Amy Herzog's comedy about growing up and growing old, and the moments in between.

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-40. Wed-Sat, 8pm (also Sat, 5pm). Through March 2. Hold onto your hairpiece! Boxcar Theatre is reprising their all-too short summer run of Hedwig and the Angry Inch. Recast, redesigned, and re-vamped, this outcast-rock musical familiarly follows the misadventures of one Hedwig Robinson (né Hansel Schmidt) with glam, guts, and glitter. But unlike the movie version penned by and starring John Cameron Mitchell as the titular chanteuse, or other staged versions, director Nick A. Olivero splits the larger-than-life, would-be rock sensation into eight different characters, who are each given a solo turn as well as plenty of ensemble harmonizing during the course of the two hour-plus performance. The effect is often electric, and just as frequently hilarious. (Gluckstern) The Little Foxes Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$20-38. Wed-Sat, 8pm. Through Feb 23. Tides Theatre Company performs a modern take on the Lillian Hellman classic Se Llama Cristina Magic Theatre, Fort Mason

Center, Marina at Laguna, SF; www.magictheatre org. \$22-60. Tue, 7pm; Wed-Sat, 8pm (also Feb

Theatre performs the world premiere of Octavio Solis' multi-layered drama

Manic Pixie Dream Girl ACT Costume Shop Theater, 1117 Market, SF; www.manicpixiedream-girl.org. \$25-35. Thu/7-Sun/10, 8pm. Billed as a graphic-novel" play, first-time playwright Katie May's Manic Pixie Dream Girl reaches out to a demographic frequently left out of the theatrical conversation — the geek chic, 20-something set Marrying projected panels of black-and-white graphic novel-style drawings with dialogue and action provided by the actors onstage, this PlayGround co-production attempts to combine two very different mediums into a smooth narrative, a rocky but valiant effort. Much of the live action appears cartoonish rather than nuanced, and the two central protagonists — wannabe graphic novel artist Tallman (Joshua Roberts) and his new muse Lilly (Lyndsy Kail) are awkwardly incomplete ciphers. (Gluckstern)

Not a Genuine Black Man Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 5pm. Through Feb 23. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. Note: review from an earlier run of the same show. (Avila) Princess Ivona Performance Art Institute, 75 Boardman, SF; www.thecollectedworks.org. \$20-30. Thu/7-Sat/9, 8pm. The first play by the great Polish writer Witold Gombrowicz (1904-1969) receives its first professional Northern California production in this admittedly uneven, sometimes sluggish but always intelligent and frequently inspired staging by newcomers the Collected Works Astutely staged by director and company-cofounder Michael Hunter, with excellent design support including from costumer Latifa Medidoub — this captivating play makes for a worthwhile outing and a very promising company debut. (Avila)

"Risk Is This...The Cutting Ball New Experimental Plays Festival" Exit on Taylor 277 Taylor, SF; www.cuttingball.com. Free (\$20 for reserved seating; \$50 for five-play reserved seating festival pass). Through Sat/9. Three new works (by Sean San José, Dipika Guha, and Basil Kreimendahl) and two new "Risk Translations." Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Lady Bear, Trixie Carr, Heklina, and D'Arcy Drollinger star in this drag tribute to the

long-running HBO show SF Sketchfest: The San Francisco Comedy Festival Various venues, SF; www.sfsketchfest.com. Ticket prices vary according to event. Through Sun/10. The popular fest returns for its 12th year, featuring an array of comedy programs including tributes to Portlandia, The Adventures of Pete and Pete, and Bruce Campbell; a series of Reggie Watts performances; film screenings; sketch and improv shows; and more The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Extended through March 17. The Amazing Bubble Man (a.k.a. Louis Pearl) continues his family-friendly bubble extravaganza. You Know When the Men Are Gone Z Space, 450 Florida, SF; www.zspace.org. \$30-55. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 3pm. Through Feb 24. Word for Word performs two short stories by

On the Cheap listings compiled by Cortney Clift. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for listings, see Picks

FRIDAY 8

Gray Loft Gallery's second annual Love Show Gray Loft Gallery, 2889 Ford, third floor, Oakl, Through February 23. www.greyloftgallery.com. Opening reception: 6-9pm, free. Photographs, paintings collages, sculptures, jewelry, textiles, and handmade cards, all exploring themes of love will be on display tonight in this unconventional work-live warehouse and gallery in Oakland's Jingletown district

"On The Edge" erotic photography exhibition Gallery 4N5, 683 Mission, SF. www.eroticartevents. com. 4-10pm. \$5. Also open Sat/9, 1-10pm and Sun/10, noon-5pm. Free on Sunday. If the thought of a teddy-bear-and-Hallmark-card kind of Valentines Day puts you straight to sleep, this exhibit might be what you've been looking for. Featuring 400 pieces of fine nude art and extreme erotica photographs by 20 photographers, this event is sure spice up your holiday. Mingle with some of the photographers and stay for the leather fashion show at 7:30pm

'Mortified's Doomed Valentine's Show" DNA Lounge, 375 11th St., SF. www.dnalounge.com Doors open at 6:30pm. Show starts at 7:30pm, \$14-21. Sat/8, 7:30pm at the Uptown, 1928 Telegraph, Oakl. "Mortified" is a nationally-loved, comic excavation of the artifacts of teenage angst (i.e. journals, home movies, letters, poems, etc.) shared by the original authors. Complete with a house band, these stories cover topics such as worst hand job, first puff, and Bible camp. Some of these stories may make you cringe with sheer awkwardness but they might make your high school experience seem slightly less tragic.

SATURDAY 9

"My Perverted Sucky Valentine Puts Out!" Center for Sex and Culture, 1349 Mission, SF. 8pm. \$10-25 donation suggested. If you've faller victim to a romantic rejection or two, you should know you're not alone. In fact, tonight is a spoken word extravaganza focusing on topics such as: hot heartbreak, lust gone wrong, and ill-advised hookups. And let's hear it for sponsoring sex-positive culture: your donations go to help the Center for Sex and Culture and St. James Infirmary continue those institutions' rad, empowering programming.

Rare Device Valentine's Trunk Show Rare Device, 600 Divisadero, SF, www.raredevice.net. Noon-6pm, free. Treat your Valentine (or yourself) with some awesome, locally-crafted goodies this afternoon. Between Zelma Rose's cross stitched accessories, Jen Hewett's lively prints, Emily McDowell's inspirational illustrations, and Karrie Bakes' gluten-free treats you are sure to walk away with something sweet.

Cupid's Undie Run The Republic, 3213 Scott, SF. www.cupidsundierun.com. Pre-festivities start at noon, run begins at 2:30pm, \$30. Register online. Strip down and sweat up for this mile long run around the Marina and Lombard Street. While vour best lingerie gets all sweaty, you'll also be helping to raise funds to benefit the Children's Tumor Foundation, Warm up at the Republic before and afterwards with pre and post-run festivities

SUNDAY 10

SPCA's Be MineValentine's Adopt-a-thon 201 Alabama, SF. www.sfspca.org. 10am-6pm, free.

Nothing says "I love you" more than a puppy. Join the SF SPCA this weekend for its annual adoption extravaganza. Head over Friday night for a cocktail party, Saturday afternoon for dog and cat behavior seminars, or today for a puppy kissing booth, foster care bake sale, and prize wheel. All adoption fees are waived this weekend for animals from SF SPCA SF Animal Care and Control, Muttville Senior Dog Rescue, and Family Dog Rescued.

MONDAY 11

"Edible Valentine Workshop" Autumn Express, 2071 Mission, SF, www.autumnexpress.com, 5-6pm. \$10 if you register before Feb. 8, \$15 at the door. Whether you're still in school or not, passing out Valentine's Day cards is fun. Head over to sustainability-oriented print shop Autumn Express to decorate some cookies and chocolate bars with icing and candies and whip up some cards for your big-kid class.

THURSDAY 14

One Billion Rising performance ritual First Congregational Church, 2501 Harrison, Oakl. www. bayarearising.org. 7-8:30pm, \$10-100 donation suggested. Free for youth under 17. Purchase tickets online. Put your Valentines Day towards a good cause this year at a fundraiser for International Development Exchange (IDEX), an organization working to empower impoverished women across the globe. The evening will be a mix of spirituality, politics, and performances from local groups such as Youth Speaks and Mission Dance Brigade Dogpatch Wine Works date night Dogpatch

Wine Works, 2455 Third St., SF. www.dogpatch wineworks.com, 6-8pm, \$40. Few things spell out romance quite like wine and chocolate. Stroll around Dogpatch Wine Works' tasting room sipping on some vino and snacking on locally-crafted Recchiuti chocolate. After your palette is satisfied you can tour the 15,000 square foot working winery.

"Returning Cupid's Fire" Cartoon Art Museum, 655

Mission, SF. www.cartoonart.org. 7-9pm, \$10. If you are Valentine-less and planning on having a night in with Ben and Jerry, it's time to change your plans. San Francisco comedians Ivan Hernandez, Colleen Watson, and Mike Capozzola feel your pain and will be performing anti-Valentine's Day themed stand-up routines tonight. Refreshments will be served.

Tout Sweet Pâtisserie tasting Tout Sweet Pâtisserie in Macy's Union Square, 170 O'Farrell, third floor, SF. (415) 385-1679, www.toutsweetsf.com. 7-8:30pm, \$55 per person. Reservations recommended. Yigit Pura, chef and owner of this sweet shop, is now offering tastings at Tout Sweet, which for our purposes means a three-course dessert menu featuring a rotat ing selection of seasonal offerings, each paired with local artisanal wine and beer. If you already have some sweet Valentine's Day plans don't fret. Pura has more tastings scheduled for March 14 and April 11.

Hella Vegan Eats V-Day pop up dinner Dear Mom, 2700 16th St., SF. www.dearmomsf.com. 5pm-midnight, free. The Oakland - based traveling food vendor will be in the city to once again take over Mission bar Dear Mom. We are hoping their doughnut burger with secret sauce will be on tonight's menu.

Valentine's Day at the Armory Club The Armory, 1800 Mission, SF. tickets.armorystudios.com. 7:30 and 9:30, \$55. Start the evening off on the upper floor of the historic Armory then head to a workshop led by porn starlet Rain DeGrey that focuses on teaching couples how to make fantasies reality. Afterward, enjoy specialty cocktails and aphrodisiac-themed appetizers at the luxe Armory Club across the street. **SFBG**

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com INDIEFEST

The 15th San Francisco Independent Film Festival runs Feb 7-21 at the Brava Theater, 2781 24th St. SF; the Roxie, 3117 16th St, SF; and the Vortex Room, 1082 Howard, SF. For complete schedule and tickets (most shows \$12), visit www.sfindie. com. For commentary, see "Muppets, Manholes, and Mayhem" and "Short Takes."

OPENING

Identity Thief When Melissa McCarthy steals Jason Bateman's identity, this movie happens. (1:25) Four Star, Marina.

John Dies at the End See "Weird Tales." (1:40) California, Embarcadero.

Shanghai Calling Hotshot lawyer Sam Chao (Daniel Henney) is his NYC firm's top choice to be their man in Shanghai - much to his chagrin, since he puts the American in Chinese American. But off to the bustling, rapidly-expanding city he goes knowing exactly only one word of Chinese ("fart") and a classic fish-out-of-water comedy follows. His first day on the job, he bungles a billion-dollar deal, and spends the rest of the movie trying to set things right for his prickly client (Alan Ruck) — with the help of his ambitious assistant (Zhu Zhu), a perky relocation expert (Eliza Coupe), a fried-chicken mogul who runs an American-style bar (Bill Paxton), and a reporter who goes by the improbable monike of "Awesome Wang" (Geng Le). Along the way, of course, he does some personal soul-searching, realizing there's more to life than fancy-restaurant reservations and a high-stakes career. Writer-director Daniel Hsia's Shanghai Calling doesn't break any new ground, but it's an undeniably entertaining tale of culture clash, backed up by an appealing cast to boot. (1:40) Presidio. (Eddy)

Side Effects Though on the surface Channing Tatum appears to be his current muse, Steven Soderbergh seems to have gotten his smart, topical groove back, the one that spurred him to kick off his feature filmmaking career with the on-point *Sex*, *Lies*, *and Videotape* (1989) and went missing with the fun, featherweight Ocean's franchise. (Alas, he's been making claims that Side Effects will be his last feature film.) Here, trendy designer antidepressants are the draw — mixed with the heady intoxicants of a murder mystery with a nice hard twist that would have intrigued either Hitchcock or Chabrol. As *Side Effects* opens, the waifish Emily Taylor (Rooney Mara), whose inside-trading hubby (Tatum) has just been released from prison, looks like a big-eyed little basket of nerves ready to combust — internally, it seems, when she drives her car into a wall. Therapist Jonathan Banks (Jude Law), who begins to treat her after her hospital stay, seems to care about her, but nevertheless reflexively prescribes the latest anti-anxiety med of the day, on the advice of her former doctor (Catherine Zeta-Jones). Where does his responsibility for Emily's subsequent actions begin and end? Soderbergh and his very able cast fill out the issues admirably, with the urgency that was missing from the more clinical Contagion (2011) and the, ahem, meaty intelligence that was lacking in all but the more ingenious strip scenes of Magic Mike. (1:30) California, Presidio (Chun)

Top Gun 3D MAVERICK! (1:50) West of Memphis See "West Memphis Blues." (2:26) Embarcadero.

ONGOING

Amour Arriving in local theaters atop a tidal wave of critical hosannas, Amour now seeks to tempt popular acclaim — though actually liking this perfectly crafted, intensely depressing film (from Austrian director Michael Haneke) may be nigh impossible for most audience members. Eightysomething former music teachers Georges and Anne (the flawless Jean-Louis Trintignant and Emmanuelle Riva) are living out their days in their spacious Paris apartment, going to classical concerts and enjoying the comfort of their relationship. Early in the film, someone tries to break into their flat and the rest of *Amour* unfolds with a series of invasions, with Anne's declining health the most distressing, though there are also unwanted visits from the couple's only daughter (an appropriately self-involved Isabelle Huppert), an inept nurse who disrespects Anne and curses out Georges, and even a rogue pigeon that wanders in more than once. As Anne fades into a hollow, twisted, babbling version

CONTINUES ON PAGE 28 >>



Siobhan Fallon (the author, not the film actor): '

Last Stand" and "Gold Star." SFBG

of her former self, Georges also becomes hollow and twisted, taking care of her while grimly awaiting the inevitable. Of course, the movie's called Amour. so there's some tenderness involved. But if you seek heartwarming hope and last-act uplift, look anywhere but here. (2:07) Albany, Embarcadero, Clay, Smith Rafael. (Eddy)

Beasts of the Southern Wild A year after winning the Grand Jury Prize at Sundance (and a Cannes Camera d'Or), Beasts of the Southern Wild proves capable of enduring a second or third view ing with its originality and strangeness fully intact. Magical realism is a primarily literary device that isn't attempted very often in U.S. cinema, and succeeds very rarely. But this intersection between Faulkner and fairy tale, a fable about — improbably – Hurricane Katrina, is mysterious and unruly and enchanting. Benh Zeitlin's film is wildly cinematic from the outset, as voiceover narration from sixyear-old Hushpuppy (Quvenzhané Wallis) offers simple commentary on her rather fantastical life. She abides in the Bathtub, an imaginary chunk of bayou country south of New Orleans whose residents live closer to nature, amid the detritus of civilization. Seemingly everything is some alchemical combination of scrap heap, flesh, and soil, But not all is well: when "the storm" floods the land, the holdouts are forced at federal gunpoint to evacuate With its elements of magic, mythological exodus, and evolutionary biology, Beasts goes way out on a

DANIEL HENNEY

conceptual limb: you could argue it achieves many (if not more) of the same goals Terrence Malick's 2011 The Tree of Life did at a fraction of that film's cost and length. (1:31) New Parkway, Opera Plaza. (Harvey)

Beware of Mr. Baker This mesmerizing bio-doc about volatile, wildly talented drummer Ginger Baker (Cream, Blind Faith) begins with the 70-something musician clocking director Jay Bulger in the face. After this opening, Bulger — who also wrote a deeply $compelling\,article\,about\,Baker\,for\,Rolling\,Stone$ last year — wisely pulls himself out of the narrative, instead turning to a wealth of new interviews (with Baker, his trademark red locks faded to gray, and many of his musical and personal partners, including Fric Clanton and multiple ex-Mrs. Bakers) vintage performance footage, and artful animation to weave his tale. Baker's colorfully-lived, improbably long life has been literally all over the map; he overcame a hardscrabble British childhood to find iazz and rock stardom, and along the way jammed with Fela Kuti in Nigeria (where he picked up his fierce love of polo), broke many hearts (his own kids' among them) and lost multiple fortunes, spent a stint in the US, and eventually landed at his current farm in South Africa Two constants: his musical genius, and his frustratingly jerky behavior — the consequence of a naturally prickly personality exacerbated by copious drug use and bitterness. A must-see for musicians and those who love them. (1.30) Roxie (Eddy)

Bullet to the Head Not to be mistaken for the John

ROONEY MARA STARS IN STEVEN SODERBERGH'S SIDE EFFECTS. OUT FRI/8.



Woo passion play, this head wound of a revenge flick instead pits a hired assassin (Sylvester Stallone) against an outsider cop (Sung Kang), the corroded action star who emerged from the thicket of '70s $\,$ Italian American iconic actors against a smoothfaced Asian American indie actor associated with the Fast and Furious franchise. Sly's James Bonomo and his partner have been set up by a set of tepid bad guys (Ozfave Adewale Akinnuove-Agbaie here sleep-raging his way through Bullet; a very unpumped Christian Slater; and Jason Momoa, who glowers like he's still playing a warlord on Game of Thrones). So Bonomo and Kang's Taylor Kwon — the former's got the brawn, the latter's got the smartphone with access to criminal databases — must . reluctantly team up to mete out some kind of justice. Yawn. The uninspired oh-so-gritty camera effects don't help matters when it comes to staving off the sleepies induced by this tired enterprise — director Walter Hill certainly seems to have succumbed to the big snooze. The only real fun to be gleaned here is in watching your random, uh, ax fight and studying the Stallone's weirdly crumbling yet inert rubble of face, which almost seems to scream to us about — yo, not Adrian, but the ravages of age, surgery, and excess. (1:32) Metreon, 1000 Van Ness. (Chun)
"Oscar Nominated Short Films 2013: Animated"

PHOTO BY BARRY WETCHER

If you caught Wreck-It Ralph, nominated in the Best Animated Feature category, you've already seen John Kahrs' *Paperman*, about a junior *Mad* Men type who bumbles through his pursuit of a lovely fellow office drone he spots on his commute. Or, if you saw Ice Age: Continental Drift, you've seen Maggie Simpson in The Longest Daycare, starring Homer and Marge's wee one as she grapples with the social order at the Ayn Rand School for Tots. Among the stand-alones, Minkyu Lee's Adam and Dog features a quick appearance by Eve, too, but the star is really the scrappy canine who gallops through prehistory playing the world's first game of fetch with his hairy master. Two minutes is all PES (nom de screen of Adam Pesapane) needs to make Fresh Guacamole — which depicts grenades, dice, and other random objects as most unusual

ingredients. The only non-US entry, UK director Timothy Reckart's *Head Over Heels*, is about an elderly married couple whose relationship has deteriorated to the point where they (literally) no longer see eye to eye on anything. The program is rounded out by three more non-Oscar-nominated animated shorts: Britain's *The Gruffalo's Child*, featuring the voices of Helena Bonham Carter and Robbie Coltrane; French art-thief caper *Dripped*; and New Zealand's sci-fi tale *Abiogenesis*. (1:28) Embarcadero, Shattuck. (Eddy)

Stand Up Guys Call it oldster pop, call it geriatricore, just don't call it late for its meds. With the oncoming boomer elder explosion, we can Depends - har-dee-har-har — on the fact that action-crime thrillers-slash-comedies like 2010's Red, 2012's Robot and Frank, and now Stand Up Guysare. just the vanguard of an imminent barrage of grumpy old pros locking and loading, grousing about their angina, and delivering wisdom with a dose of hardwon levity. As handled by onetime teen-comedy character actor Fisher Stevens. Stand Up Guvs is a warm, worthy addition to that soon-to-be-well $populated\ pantheon.\ It\ grows\ on\ you\ as\ you\ spend$ time with it — much like the two aging reprobates at its core, Val (Al Pacino) and Doc (Christopher Walken). Val. the proverbial stand-up guy who took the fall for the rest of his gang, has just completed a 25-year-plus stint in the pen. There to meet him is his only pal, and former partner in crime, Doc, who has been leading a humble life but has one last hit to commit for their old boss Claphands (Mark Margolis), who's inexplicably named after a Tom Waits song. Sex, drugs, and some Viagra commercial-esque bluesy guitars are in order, but first Val and Doc must find their drive, in the form of their old driver buddy Hirsch (Alan Arkin), who they break out of a rest home, and, perhaps, their moral compass, which arrives with the discovery of a victim (Vanessa Ferlito) of baddies much less couth than themselves. The pleasure comes with following these stand-up guys as they make that leap from craven self-preservation to heroism, which might seem implausible to some. But to the cast's,

and Stevens's, credit, they make it work — and even give the sentiment-washed finale a swashbuckling buddy-movie romanticism, the kind that a young Tarantino might dislike and an older Tarantino would be loathe to begrudge his lovable louses (1:34) 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki. (Chun)

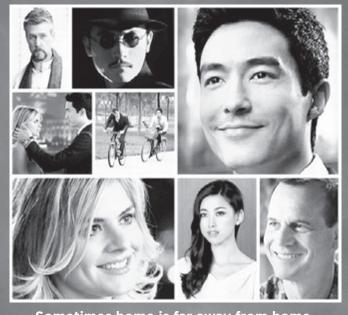
Warm Bodies A decade and a half of torrid, tor mented vampire-human entanglements has left us accustomed to rooting for romances involving the undead and the still-alive. Some might argue, how ever, that no amount of pop-cultural prepping could be sufficient to get us behind a human-zombie love story for the ages. Is guzzling human blood really measurably less gross than making a meal of someone's brains and other body parts? Somehow, yes. Recognizing this perceptual hurdle, writer-director Jonathan Levine (2011's 50/50, 2008's The Wackness) secures our sympathies at the outset of Warm Bodies by situating us inside the surprisingly active brain of the film's zombie protagonist. Zombies, it turns out, have internal monologues, R (Nicholas Hoult) can only remember the first letter of his former name, but as he shambles and shuffles and slumps his way through the terminals of a postapocalyptic airport overrun by his fellow corpses (as they're called by the film's human population), he fills us in as best he can on the global catastrophe that's occurred and his own ensuing existential $% \label{eq:controller} % \l$ crisis. By the time he meets not-so-cute with Julie (Teresa Palmer), a young woman whose father (John Malkovich) is commander-in-chief of the human survivors living in a walled-off city center, we've learned that he collects vinyl, that he has a zombie best friend, and that he doesn't want to be like this. We may still be flinching at the thought of his and Julie's first kiss, but we're also kind of rooting for him. The plot gapes in places, where a tenuous logic gets trampled and gives way, but Levine's script, adapted from a novel by Isaac Marion, is full of funny riffs on the zombie condition, which Hoult invests with a comic sweetness as his character staggers toward the land of the living. (1:37) 1000 Van Ness, SF Center, Sundance Kabuki. (Rapoport) SFBG

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REP CLOCK

Schedules are for Wed/6-Tue/12 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992

Valencia, SF; www.atasite.org. \$15-50. "Cast Shadows," sound-film performances with Barn Owl, Marielle Jakobsons, John Davis, Jefre Cantu-Ledesma, and Paul Clipson, Sat, 8. Benefit for ATA.

CASTRO 429 Castro, SF; (415) 621-6120,

www.castrotheatre.com. \$8.50-11. •Chasing Ice (Orlowski 2012), Wed 3. 7. and The **Eiger Sanction** (Eastwood, 1975), Wed, 4:30, 8:35. •Killing Them Softly (Dominik, 2012) Thu 7, and **Animal** Kingdom (Michod, 2010),

Thu, 8:50. "SF Sketchfest-' Welcome to the Dollhouse (Solondz. 1995), Fri, 7 hosted by Peaches Christ with star Heather

Matarazzo in

person; Pootie Tang (Louis CK. 2001). Fri. 10. with star Lance Crouther in person: The Naked Gun: From the Files of Police Squad! (Zucker,

1988), with David Zucker, Pat Proft, and Priscilla Presley in person, Sat, 1; **Twilight** (Hardwicke, 2008), presented as "The Benson Movie Interruption" with Doug Benson and friends, Sat, 4:20; **Army of** Darkness (Raimi, 1992), hosted by Patton Oswalt with star Bruce Campbell in person. Sat, 8:30. For advance tickets (\$20-50) and more info, visit www.sfsketchfest.com.

CHRISTOPHER B. SMITH RAFAEL FILM **CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. Amour (Haneke, 2012), call for dates and times. Quartet (Hoffman, 2012), call for dates and times. The Rabbi's Cat (Sfar and Delesvaux, 2011), call for dates and times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies:" **The** Room (Wiseau, 2003), Sat, midnight. With host Sam Sharkey.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Hollywood Dames: In the Name of Love:" Marriage Italian

Style (di Sica, 1964), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$8. "Documentary Film Series:" **Zipper** (Nicholson, 2012), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft. Berk; (510) 642-5249, bampfa.berkeley. edu. \$5.50-9.50. "On Location in Silent Cinema:" **Terje Vigen** (Sjöström, 1917), Wed, 7. "Chronicles of Inferno: Japan's Art Theater Guild:" Silence Has No Wings (Kuroki, 1966), Thu, 7; Ecstasy of the Angels (Wakamatsu, 1972), Fri, 7; She and He (Hani, 1963), Sat, 8; Children Who Draw (Hani, 1956); The Inferno of First

Love (Hani 1968), Sun, 5 "Alfred Hitchcock: The Shape of Suspense. Saboteur (Hitchcock, 1942). Fri. 9. "Werner Schroeter-Magnificent Obsessions:" Dress

Rehearsal (1981), Sat, 6. "Documentary Voices:" Free Land (Martin. 2009). Tue. 7

RED POPPY ART HOUSE 2698 Folsom, SF; www.redpoppy arthouse.org. \$5-15. "Red Reels: Throw Down Your Heart

> (Paladino, 2008), Sun, 6:30. Screening followed by a performace by Fat Opie's Scott Mickelson.

RHYTHMIX CULTURAL WORKS 2513 Blanding, Alameda; www.rhythmix.org. \$5. "Albany FilmFest's Greatest Hits," short films, Fri, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-

BRUCE CAMPBELL APPEARS IN

PERSON AT THE CASTRO SAT/9

AS PART OF SF SKETCHFEST.

1087, www.roxie.com. \$6.50-11. Beware of **Mr. Baker** (Bulger, 2012), Wed, 6:45. **Sound City** (Grohl, 2012), Wed-Thu, 7:15, 9:30. "SF Sketchfest:" Animal House (Landis, 1978). Wed. 9. With John Landis in person: for advance tickets (\$20) or more info, visit www. sfsketchfest.com, SF IndieFest, Feb 8-21. For advance tickets (most shows \$12) and full schedule, visit www.sfindie.com.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "For Your Vortex Only:" •Love at First Bite (Dragoti, 1979), Thu, 9, and **The Love Machine** (Haley Jr, 1971), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "San Francisco Cinematheque presents Jan Jost: American Dispatches," Fri, 7:30. Jan Jost in person. "The Wooster Group On Screen:"

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www. balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level, 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488. Marina 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com

1000 Van Ness 1000 Van Ness. 1-800-231-3307

Opera Plaza Van Ness/Golden Gate. 267-4893 Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182. Sundance Kabuki Cinema Post/Fillmore.

929-4650. Vogue Sacramento/Presidio 221-8183

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

New Parkway 474 24th St, Oakl. (510) 658-

Piedmont Piedmont/41st St, Oakl. (510) 464-

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980 Cerrito 10070 San Pablo, El Cerrito. (510)

972-9102. Emery Bay 6330 Christie, Emeryville. (510) 420-0107

Rialto Cinemas Elmwood 2966 College Ave. at



Ashby, Berk, (510) 433-9730. Shattuck Cinemas 2230 Shattuck, Berk. (510) UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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OA Engineer: GREE Intl., Inc. Software garming and testing for mobile social gaming products. Resume to: Claire Hwang, GREE, 185 Berry St., Ste 590, San Francisco, CA 94107

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348306-00. The following is doing business as Jaconi Construction, 825 Kansas Street, San Francisco, CA, 94107. The business is conducted by an individual Registrant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Mauro Iaconi in CA. This statement was

filed by Elsa Campos, Deputy County Clerk on Jan 16, 2013. L#00014; Publication: SF Bay Guardian. Dates: Jan. 23, 30, 2012 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348343-00. The following is doing business as ZigAir LLC (DE), 601 California Street, suite 1710, San Francisco, CA. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This in CA. This statement was signed by Sascha Mornell in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Jan 17, 2013, L#00013, Publication: SF Bay Guardian. Dates: Feb 6, 13, 2013. Dates: Jan. 23, 30, 2012 and

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. 473643. The following is doing business as Real Property Management Elite Group, 4182 Albrae Street, Room 203. Fremont, CA 94358. The business is conducted by a corporation. Registrant commenced business under the above-list ed fictitious business name on: N/A. This statement was signed by Marvin Shiue in CA. This statement was filed by Patrick O'Connell, Deputy County Clerk, on Jan 11, 2013. L#00015; Publication: SF Bay Guar-dian. Dates: Jan. 23, 30, 2012 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348546-00. The following is doing business as CoCo's, 380 Bush Street, San Francisco, CA 94104. The business is conducted by an individual Registrant commenced business under the above-list-ed fictitious business name on: N/A. This statement was signed by Zhiling Xin in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 25, 2013. L#00018; Publication: SF Bay Guardian, Dates: Jan. 30, 2013 and Feb 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348473-00. The following is doing business as Charter Risk Management and Insurance Agency, 2308 Clement Street, San Francisco, CA 94121. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 8, 2013. This statement was signed by Benjamin Lau in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 23, 2013, L#00022; Publication SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-348111-00. The following is doing business as Bicyclette. 1661
Tennes-see St., Suite 3B, San Francisco,
CA 94107. The business is conducted by a a general partnership. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Christina Aguiar. This statement was silied by Elsa Campos, Deputy County Clerk, on Jan. 9, 2013. L#: 00006. Publication Dates: Jan. 23, 30, 2012 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348293-00. The following is doing business as Bikehides, 840 Geary Street San Francisco CA 94109 The busi-ness is conducted by an individual.
Regis-trant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Stephen Moran in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 15, 2013. L#00026; Publica tion: SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMYBoat LLC, 601 California Street Suite 1710, San Francis co. CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the abovelist-ed fictitious business name on: Jan. 1. 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan 17, 2013, L#00012; Publication; Bay Guardian. Dates: Jan. 23, 30, 2012

and Feb 6, 13, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348632-00. The following is doing business as Sparrow Bar and Kitchen. 1640 Haight Street, San Francisco. CA 94117. The business is conducted by a cor-poration. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Veronica Lopez in CA. This statement was filed by Alan Wong, Deputy County Clerk, on Jan 29, 2013. L#00023; Publica-tion: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Applica-tion: Jan. 16, 2013. To Whom It May Concern: The name of the applicant is: Jaat, Inc. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2200 Bryant Street, San Francisco, CA 94110.

Type of Licenses Applied for: 41 - ON-SALE
BEER AND WINE - EATING PLACE, L#00021; Publication Dates: Feb. 6, 13, 20, 2013.

NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Application: Oct. 11, 2012. To Whom It May Con-cern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 710 Third St., San Francisco, CA 94107-1994. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. L#00024; Publication Dates: Feb. 6, 13, 20, 2013,

NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Applica-tion: Dec. 20, 2012. To Whom It May Con-cern: The name of the applicant is: Mateveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 20 - OFF-SALE BEER AND WINE. L#2104; Publication Date: Jan. 30, 2012 and Feb 6, 13, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME, CASE NUMBER: RG12654421. SU-PERIOR COURT, 2233 Shoreline Drive, Ala-meda, CA 94501. PETITION OF Travis Lee Grant for change of name. TO ALL INTER-ESTED PERSONS: Petitioner Travis Lee Grant filed a petition with this court for a decree changing names as follows: Present Name: Travis Lee Grant. Proposed Name: Travis Lee Waltmon, THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/15/2013. Time: 9:30 AM, 201 Thirteenth St., Oakland, CA 94612, Dept 31. Signed by Winifred Y. Smith, Presiding Judge of Superior Court on Oct. 31, 2012 L#00004, Publication dates: Jan. 16, 23, 30, 2012 and Feb. 6, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME, CASE NUMBER: CNC-13-549222. SUPERIOR COURT 400 McAllister St. Sar Francisco, CA 94102. PETITION OF Anne N. Nguyen for change of name. TO ALL INTER ESTED PERSONS: Petitioner Ann N. Nguven filed a petition with this court for a decree changing names as follows: Present Name Ann Nhieu Thi Nguyen. Proposed Name: Ann Nhieu Thi Nguyen Staggs. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 3/26/2013. Time: 9:00 AM, Dept 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan. 17, 2013 L#00017, Publication dates: Jan. 30, 2012 and Feb 6, 13, 20 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549201 PE TITION OF: Nancy I Frank FOR CHANGE OF NAME TO ALL INTERESTED PERSONS: Petitioner: Nancy I Frank filed a petition with this court for a decree changing names as follows: Present name: a. Nancy I Frank as follows. Flesh Haller. a. Naily Flain to Proposed name: Nancy L Ippolito 2. THE COURT ORDERS that all persons in-terested in this matter appear before this court at the hearing indicated below to show cause if any, why the petition for change of name should not be granted. Any person objecting to the name changes de-scribed above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should to show cause with the petition is not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING a. Date: March 7, 2013; Time: 9:00 am is, Dept.: 514. The address of the court is Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102 3, a, A copy of this Order to Show Cause shall be pub-lished at least once each week for four suc-cessive weeks prior to the date set for hear-ing on the petition in the following newspaper of general circulation, printed in this County: San Francisco Bay Guardian Date: Jan 23,30, 2012 and Feb 6, 13, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549243 SU-PERIOR COURT 400 McAllister St. San Francisco, CA 94102. PETITION OF Tina Nguyen-Shia for change of name. TO ALL INTERESTED PERSONS: Petitioner Tina Nguyen-Shia filed a petition with this court

for a decree changing names as follows:

Name: Tina Nguyen Shia. THE COURT

Present Name: Tina Nguyen-Shia, Proposed

OR-DERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 04/02/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan 25, 2013. L#00020, Publication dates: Feb 6, 13, 20, 27, 2013.

SUMMONS BY PUBLICATION AND NOTICE OF PETITION FOR STEP PARENT ADOPTION AND FOR TERMINATION OF PARENT/ CHILD RELATIONSHIP. SUPERIOR COURT OF WASH-INGTON, COUNTY OF CLARK; In the Adoption of: MIKYAS YOHANNES MIL-LIION, DOB 4/12/2004, A Minor child. CASE#: 13 5 00044 4
To: TEWODROS MILLION, Alleged Father.

You have been named as the alleged father of the above-named child.A Petition for Step Parent Adoption, and For Termination of Parent/Child Relationship has been filed in the above-entitled court. The Petitioner, MIL-LION FIKRU is asking the court for an order permanently terminating the parent-child relationship between yourself and the child, permanently terminating all of your rights to the child, and for a Decree of Adoption declaring the prospective adoptive step parent to be the legal father of the child. In order to defend against the petition, you must respond to the petition by stating your defense in writing and by serving a copy upon the attorney for the Petitioner. Thomas J. Foley, at the address below with-in sixty (60) days after the date this sum-mons was first served on you by publication or an order permanently terminating your parentchild relationship with the child by default will be entered. A default order is one where the Petitioner is entitled to what he asks for because you have not responded. If you serve a notice of appearance on the attorney of record at the address be-low, you are entitled to notice before a de-fault order may be entered. One method of filing your response and serving a copy on the Petitioner is to send it by certified mail with return receipt requested. If service is made by mail, the service shall be deemed complete upon the third day following the day upon which the response is placed in the mail, unless the third day falls on a Sat-urday, Sunday or legal holiday in which event service shall be deemed complete on the first day other than a Saturday, Sunday or legal holiday following the third day. You have the right to be represented by an attorney. If you are indigent and request an attorney, an attorney will be appointed for you. The court hearing on the Petition for Step Parent Adoption and Termination of Parent-Child Relationship shall be on April 26, 2013 at 2:00 p.m., in the Clark County Superior Court, Adoption Depart-ment: address: 1200 Franklin, Vancouver, Washington 98660. YOUR FAILURE TO AP-PEAR AT THE HEARING MAY RESULT IN A DEFAULT ORDER PERMANENTLY TERMI-NATING ALL OF YOUR RIGHTS TO THE ABOVE-NAMED

DATED this 30th day of January, 2013. THOMAS J. FOLEY, WSBA #17054, Attorney for the Petitioner: MILLION FIKRU. FILE RE-SPONSE WITH: Clerk of the Court, Clark County Courthouse, 1200 Franklin Street, Vancouver, WA 98660, (360) 397-2000 (telephone). SERVE COPY OF RESPONSE ON: Thomas J. Foley, PC, Attorney for Petitioner, 1419 Broadway Street, Vancouver, WA 98663, (360) 696-8990 (telephone), (360) 696-0185 (fax), thomasfoleypc@ hot-mail.com. Publication dates: February

6. 13. 20. 27. 2013. SUMMONS CASE NUMBER: FL377390. NO-TICE TO DEFENDANTS: Peter M. Vaesau, YOU ARE BEING SUED BY PLAINTIFF: Heather R. Bassard, You have 30 CALEN-DAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written re-sponse must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the Califor-nia Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse near-est you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eli-gible for free legal services from a nonprof-it legal services program. You can locate these nonprofit groups at the California Le-gal Services Web site (www.lawhelncalifor-nia org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and ad-dress of this

court is: 222 E. Weber Avenue, Stockton, California, 95202, The name, ad-dress, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: In pro per. Date: January 3, 2013 by Rosa Junqueiro, Deputy Clerk, L#00002, Publi-cation Dates: Jan 16, 23, 30, 2012 and Feb 6, 2013.

SUMMONS CASE NUMBER: RG11597145, NOTICE TO DEFENDANT: JOSEPH CERVET-TO: YOU ARE BEING SUED BY PLAINTIFF: ANNETTE LIANG. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not pro-tect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more informa-tion at the California Courts Online Self-Help Center (www. courtinfo.ca.gov/self-help), your county law library, or the court-house nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiv-er form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral ser-vice. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.la-whelpcalifornia.org), The Cali-fornia Courts Online Self-Help Center (www. courtin-fo.ca.gov/selfhelp), or by contacting your lo-cal court or county bar association. The name and address of this court is: Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612. The name, address, and telephone number of plain-tiff's attorney, or plaintiff without an attor-ney, is: David J. Tubman, Jr., 300 Frank Ogawa Plaza, Suite 160, Oakland CA 94612 (510) 379-8839 Date: June 8, 2012 by Pat S. Sweeten, Deputy Clerk. L#100016, Publication Dates: Jan 23, 30, 2012 and Feb 6, 13 2013.

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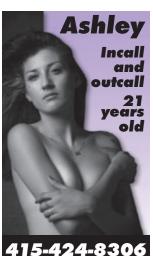


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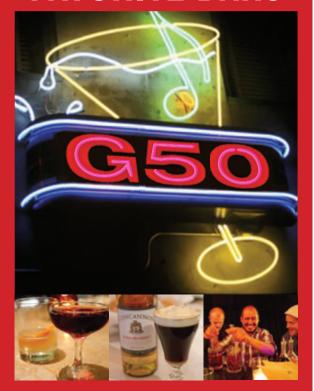
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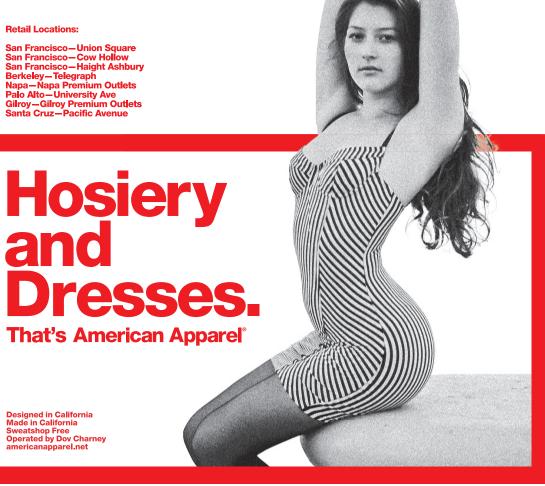




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